



"Tumba kumba!"

HINDUSTANI MANUAL

BY

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قال عسری عسلی خطا
کہ ہے عس عرب ذات خدا

Third Edition

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TO
THE THIRD PUNJAB CAVALRY P F F
(NOW 23rd CAVALRY F F)

THIS LITTLE BOOK IS AFFECTIONATELY DEDICATED
BY THE AUTHOR

PREFACE

THE success of "Hindustani Stepping-Stones" has induced the author to bring out the present Manual which is merely a revised edition of the former work with some useful additions. The "Stepping-Stones" was intended to be read in conjunction with certain portions of Forbes' Manual. As however students have complained of the inconvenience of using two books the present Manual has been made complete in itself no reference to Forbes' Manual is now necessary.

In the present work no word or phrase is used that an uneducated but intelligent native of Delhi does not use further no word or phrase is used that an uneducated but intelligent Muslim of the Punjab does not understand. The author after completing the work, tested every sentence with an illiterate Punjabi bearer from the Murree Hills who has been in his service for more than twenty years and any word or phrase not readily understood was at once erased. Still, the student that masters this little book will be possessed of a vocabulary sufficient for all practical purposes and will have acquired a wealth of idiom that will carry him through even the exercise for the "Proficiency." Special attention has been paid to the many idiomatic meanings of the common everyday verbs and in the examples given their meanings are nearly if not quite exhausted. The student should master the shades of meaning in the various compound verbs Lessons 21 etc., and in his written exercises and in his speech he should practise using these idiomatic intensives etc., as much as possible. For instance it is much

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idiomatic to render "to elicit information" by *būt subūl-
chōrnā* or *subūlkar rahā* [vide Lesson, 23 (d) and (g)], than
by simple *būt subūlā*. Note too that *chāhī-rahā* is "to
choose select, but *chāhī-jāhā* to eliminate. The work
has also been based on the recurring mistakes of L.S. and
H.S. candidates at the monthly examinations.

Owing to want of space, many of the meanings of the words
given in the vocabularies have not been illustrated in the
examples. It is therefore the work of the student, with
the help of the Munshi, to frame sentences illustrating the
missing meanings. Paragraphs in smaller print are not
necessary for Lower Standard candidates, and should not
therefore be studied till the matter in larger type has been
mastered.

The many editions through which Forbes Manual has
passed are a sufficient proof of its popularity. This popularity
is largely due to the fact that it is printed in the Roman
character. Though the Roman character with its short vowels
and capitals is, for a beginner (especially for the student
that wishes to learn the colloquial only) a great advantage
it must be regarded as a go-cart to be gradually discarded
as more and more progress is made. Before the student has
mastered this little book, he should be in a position to dis-
card the Roman alphabet. To a beginner it is often an aid
to memory to see a new word written both in the Roman
and in the foreign character.

Lastly the beginner should practise as much as possible
aloud but this subject is fully dealt with in the Introduction
that follows.

My thanks are due to Shamru'l Uloom Muhammad Yūsuf
Ja'fari, *Khān Bahādur* Head Mawlawi, Board of Examiners,
for substantial help in the preparation of this little book.

My acknowledgments are also due to the various grammars and dictionaries but specially to Forbes and Holroyd.

CALCUTTA }
September 1910 } —

D C P

NOTE TO SECOND EDITION

The gratifying welcome accorded to this Manual has induced me to issue this Second Edition

LONDON }
October 1912 } —

D C P

NOTE TO THIRD EDITION

At the suggestion of my pupils the Nigari character has been added to this Edition vide Appendix G Three other Appendices D E and F have also been added.

CAMBRIDGE, }
1917 } —

D C P

INTRODUCTION

PART I

A PRACTICAL METHOD OF ACQUIRING A NEW LANGUAGE.

THERE are several modern schools or systems of acquiring a new language but the best is probably that of Professor Rosenthal

Under the old fashioned system the student was first taught the grammar. He learnt to decline and conjugate and was laboriously taught rules and exceptions. He was taught the theory of language not the language itself. He was then made to study the literature with the aid of a dictionary colloquial being generally ignored. After three or four years of such drudgery not a single student unless he had been abroad or practised talking with foreigners, was able to carry on the simplest conversation.

If waiters in Continental hotels who talk English so fluently be questioned it will be found that they have acquired all their knowledge by residing in England for frequently not more than six months. Something therefore must be wrong in a system that in several years fails to teach as much as can be picked up *without teaching* in six months.

Now to learn a new language easily and quickly it should first be learnt colloquially the *systematic* study of grammar

and literature being taken up only when a degree of colloquial proficiency has been obtained.

The Professor's system is based upon the following facts — For the first two years or so of its life, an infant listens. It understands a good deal that is said to it, but it does not speak. About the third year it begins to speak. This shows that, in Nature's method, the ear is the *first* organ appealed to. The child however has to acquire new ideas as well as speech, so its progress is slow. Immigrants into America who know no English, are at first bewildered by the many foreign sounds. That state of unpleasant mental confusion lasts for two or three weeks. By that time the ear has grown accustomed to a few of the sounds. The phrase heard oftenest, probably connected with eating and drinking and perhaps picked up in a restaurant is instinctively imitated and a simple phrase such as "Please bring me a beef-steak and potatoes" is acquired. The learner expands this phrase and builds on it, till in a few months only he is able to speak English fluently often with perfect accuracy. This is what is going on every day in America illustrating also the truth that languages are learnt by sentences and not by isolated words. Now every organ has a memory. If a person cannot spell a word, he hastily writes it down and finds that the memory in his fingers is better than that in his head. In acquiring a language more than one organ is brought into use. An actor who learns his part in the quiet of his room, repeating it over in his own mind till he is word perfect, finds that at rehearsal he is unable to repeat his part aloud without considerable effort. The reason is that he has learnt by eye only and has not practised the memory in his tongue and ear.

Bearing all these points in mind, the Professor gives his

first lessons on a phonograph. The first lesson is a simple but rather long sentence. In a book, this is arranged in tabular form with an interlinear English translation. The beginner the open page before him, turns on the machine and places the ear-cup to his ear. When the sentence has been delivered by the machine three or four times the ear will have learnt the accent and the intonation of most of the words while the eye will have mastered the meaning. The lesson must then be *repeated aloud* with the machine, and in a short time the tongue and ear will work together. The beginner has drunk in knowledge by several channels at the same time—ear eye tongue and memory. Necessary grammatical information is imparted with each sentence. After the main sentence with its correct pronunciation has been mastered with the machine, the student should take up by means of a little book, the study of variations on the main sentence no word or phrase that the student has not already acquired being used in the variations. He first reads the foreign exercise *aloud*, and then, looking only at the English side tries to translate. No effort of memory is to be made. If a word escapes him he must at once refresh his memory from the page. These short exercises should be repeated at least three or four times a day. "In a few days the phrases will become second nature to the learner. He will no longer think about them but *is* them. Study which should not exceed 15 or 20 minutes at a stretch must always be carried out *aloud*. Mere repetition imprints the sentences on the ear and memory in much the same manner as the Morse alphabet is learnt for signalling. Olendorf well knew the value of repetition and if his ridiculous and inconsequent sentences had not been so repugnant to the youthful mind, his popularity might never have waned.

A systematic study of the grammar and exercises in reading and writing can be taken up after the sentences have been mastered.

Now as regards the vocabulary and the number of lessons on the phonograph. For Italian, there are only 24 lessons on the phonograph i.e. there are 24 "records" and the vocabulary acquired in these 24 lessons is sufficient for all practical colloquial purposes. The most necessary words are contained in the first lessons. It has been estimated that an ordinary English villager from the day he is born to the day he dies uses in speech no more than 350 words. (Of course he understands far more). Professor Roenthal estimates that the average educated man uses 4,000 words in conversation on all general subjects. Lepsius the Egyptologist limits the necessary vocabulary to 600 while another authority fixes it at 1,500. However be that as it may arithmetically speaking "with 40 words we can form 1,024,000 sentences of 20 words each. (In practice though, most of these sentences would have to be eliminated owing to the forced and unnatural order of the words).

Now the natives of India use a larger vocabulary than ordinary English villagers for not only are they naturally more fluent, but Mussulms and Hindus generally use different words for all common objects for a "key" the former usually say *kwāfi* the latter *chābī*.

Further Oriental idiom and thought differ so widely from European, that it would be extremely difficult to arrange, as gramophone records a series of long sentences (with interlinear translation) easily intelligible to a beginner. Short sentences, however could be satisfactorily arranged. As regards idiom take the simple sentence, "It is a fine day."

Now an Englishman by this means "a sunny day" and if he wants to translate this thought he must say "The sky is cloudless." However an Indian's idea of a fine day is a "soft day" and the phrase "fine day" calls up in his mind a vision of a drizzly day in spring, a garden, and a summer house. To talk Hindustani, or to translate it it is first necessary to think like a Hindustani and such thought can only be acquired by first constantly talking with natives and, secondly by reading their colloquial language, the early reading lessons being written in pure colloquial language. No action is performed well till it is performed unconsciously and no one knows a foreign language till he can think in it and talk in it unconsciously i.e. without thinking over the translation. Continental waiters learn to do this in English in six months, and it is absurd to suppose that an Englishman with sufficient education to pass into and out of Sandhurst cannot do the same. What is required is a proper system and proper teachers. Let the beginner as far as possible follow Professor Rosenthal's practical method. A Munchi who soon tires is not a good substitute for a gramophone but still he is the best substitute available and work with him can be done *slowly*.

A few words as regards the use of the text book. The old method of preparing say 30 lines of Virgil, was to give a boy a dictionary and an hour to prepare the task. The boy spent an hour in laboriously looking up every word in a large dictionary and as often as not in selecting the wrong meaning (Dictionaries are for people who know something of a language not for beginners who cannot even talk). Next the boy spent an hour in class with a master a first-class scholar in unlearning most of what he had acquired in his hour of solitary and painful labour. This is the reason that few

grown men who have not been to the Universities have any real acquaintance with the classics.

The modern system and a wise system it is is to use a translation. In an hour instead of 30 lines 100 lines are read and the meaning of the author being intelligibly expressed, is at once understood nothing has to be unlearned and a great deal of the day's lesson sticks in the memory. However a translation to be of any use must be good it must be idiomatic not literal and bald. With a bald translation, the student is unable to compare the differences in structure of the two languages, while the baldness of the translation nauseates him. Literal translations do more harm than good.

In studying the text-book, too the easiest portions should be selected and read first. When going over the text book for the third time, the student should keep the *English* open before him and read an English sentence *first* the Munshi should then read out aloud the corresponding sentence from the text-book. The advantage of this will soon be apparent.

A beginner must recollect that the minds of illiterate people usually work slowly and that however well he speaks, he has probably a strong foreign accent. When driving in a *taxi-cab* do not suddenly turn round and ask a question from the *taxi*. First call to him and wake him out of his reverie and then put your question.

When I first landed in India I remember walking on the fringe of Lucknow Cantonments with a noted oriental scholar whose instructive conversation had been making a deep impression on my mind. He suddenly turned to a squatting villager and said "Are there any black partridges about this spot?" To me newly landed, the question seemed a

natural one for I of course thought that tigers could be shot in the outskirts of cities though for elephant it might be necessary to make a long journey of several hours. To the villager the question seemed appalling. It acted like a spell for he refused even to open or rather to shut his mouth. Now admitting that the fool didn't know his own language what would be your first thought if you were suddenly topped in Piccadilly by a Chinaman and asked if you could direct him to the nearest grouse-moor?

With some of the more vigorous and alert villagers of the North, extreme caution is unnecessary but even in dealing with these it is advisable to lead gradually up to a subject first asking the villager his name then the name of his village etc. Study too the way natives express the simplest sentences for idiom consists in using simple expressions as a native does and not as most candidates imagine in collecting and learning by heart out-of-the-way words or expressions such as "to become camphor" and "the parrot of my hand flew away". Why write "These two rocks exhibit considerable petrological consanguinity to each other" when you can express the same idea by some such simple and idiomatic sentence as "These rocks are very much alike". The other day an engaging-looking European suddenly put his head into my railway-carriage and said "Are you alone in here?" His English was perfect still I at once decided he was a foreigner for an Englishman would probably have said "Is there only one in this carriage?" My questioner it turned out hailed from America, though he had no American accent.

A native squatting by the roadside might be asked what

¹ This sentence actually occurs in a certain Government report.

he was doing. He would probably reply "I am doing nothing," and such a sentence would certainly be rendered by a H S candidate *Maĩ kuchh nahĩ karā hĩ*. The native idiom however would be [*Maĩ*] *Aise hĩ banā hā* "I'm just seated like this."

Those interested in the modern methods of studying languages should refer to Professor Rosenthal's pamphlet from which I have so freely borrowed

D. C. P.

CALCUTTA
September 1910 }

INTRODUCTION

PART II

THE HINDUSTANI ALPHABET AND THE SYSTEM OF TRANSLITERATION FOLLOWED IN THIS BOOK

URDU like Persian and Arabic is written and read from right to left and the first page of an Urdu book would usually be the last page of an English book

Form.	De- scribed form.	Trans- litera- tion.	CONSONANT FORM			Pronunciation.
			Final.	Medial.	Initial.	
alif	ا	ā etc.	ا	ا	ا	this at the commence- ment of a word is a mere prop for the letter <i>āwam</i> and has no sound of itself after a consonant it serves merely to pro- long the vowel <i>fathāh</i>
bē	ب	b	ب	ب	ب	as in English.
pē	پ	p	پ	پ	پ	as in English
tē	ت	t	ت	ت	ت	a soft dental like the <i>t</i> in the Italian word <i>sotto petto</i>
kā	ک	k	ک	ک	ک	something like the <i>k</i> in <i>fish-back</i> Vide (1), p. xxiii.

Name.	De- tached form.	Trans- litera- tion.	Given as vowel.			Pronunciation.
			Final.	Medial.	Initial.	
æ	u	æ	u	æ	æ	like <i>a</i> in <i>sat</i>
ĩm	ē	ĩ	ē	ĩ	ĩ	like <i>y</i> in <i>joil</i>
che	ē	ch	ē	ch	ch	like <i>ch</i> in <i>church</i> .
ke	ē	k	ē	k	k	a strong aspirate some- thing like the <i>k</i> in <i>Aug</i>
hke	ē	hch	ē	hch	hch	guttural like the Scotch <i>ch</i> in <i>loch</i>
dil	a	d	a	d	d	soft dental
da	ā	d	ā	d	d	something like the <i>d</i> in <i>dog</i> vide (1) p xxiii
zai	u	z	u	z	z	as in <i>zeal</i>
re	ĩ	r	ĩ	r	r	a distinct lingual like the French <i>r</i>
ra	ĩ	r	ĩ	r	r	a hard <i>r</i> vide (6) p xxiii.
ze	ĩ	z	ĩ	z	z	as in <i>zeal</i>
zke	ĩ	zk	ĩ	zk	zk	like the <i>z</i> in <i>azure</i>
zin	u	z	u	—	—	as in <i>zit</i>
zhin	u	zh	u	—	—	as in <i>zhut</i>
pid	u	p	u	—	—	as in <i>pit</i>
pid	u	p	u	—	—	as in <i>zeal</i>
toe	u	t	u	t	t	like <i>t</i> in <i>tie</i>
roe	u	r	u	t	t	as in <i>zeal</i>
nyu	ē	—	ē	—	—	a guttural (consonant)
zhnyu	ē	zh	ē	—	—	a guttural something like the <i>g</i> in the Ger- man word <i>espe</i> .

Name.	De- scribed form.	Trans- liter- ation.	CHARACTER.			Pronunciation.
			Final	Medial	Initial	
fa	ا		ا	ا	ا	as in <i>fan</i>
qāf	ق	ق	ق	ق	ق	like <i>ct</i> in <i>duck</i> pro- nounced very gut
ka	ك	ك	ك	ك	ك	as in <i>English</i> .
gāf	ج	ج	ج	ج	ج	hard as in <i>give</i>
kā	ح	ح	ح	ح	ح	as in <i>lane</i> often more dental than in Eng- lish
mīm	م	م	م	م	م	a in <i>English</i>
nūn	ن	ن	ن	ن	ن	sometimes as in Eng- lish but often more dental sometimes nasally <i>ride</i> (14) p
kūn	ك	ك	ك	ك	ك	as in <i>war</i> at the begin- ning of a word or syllable
h	ه	ه	ه	ه	ه	as in <i>hand</i> <i>ride</i> (13) p
ʔ	ء	ء	ء	ء	ء	as in <i>yard</i> at the begin- ning of a word or syl- lable

All these letters in Arabic are consonants. There are also three short vowels *a* (—) *i* (—) and *u* (—). The *a* and *u* are written (or understood) over the consonant to which they may belong the *i* under and they are pro-
nounced *after* their consonant.

¹ In practice the short vowels are —

ālī/ () at the beginning of a syllable is practically speaking merely a prop for a short vowel.

The consonants ا و ى are weak consonants or semi vowels and are allied respectively to the short vowels a u and i. When a weak consonant is preceded by its allied short vowel it becomes a letter of prolongation i.e. it prolongs the short vowel or in other words it ceases to be a consonant but combines with its short vowel to form a long vowel. In this case it is equivalent to a long accent over a vowel in the Roman character.

Supposing it is desired to transliterate bā into the Persian character. First take the consonant ب then mark it with its vowel i.e. ā lastly to show that the sound of the vowel is prolonged add the weak consonant that is allied to the vowel a viz ālī/ thus bā here ālī/ is no longer a consonant but is merely the long accent over ā.

When a weak consonant is preceded by an unallied short vowel, the two form a diphthong (Hindi)

When a consonant has no vowel, it is "silent" and is pointed with a jama, which is like a circumflex accent (^ or ~) i.e. speaking practically when two consonants come together the first is pointed with the jama. When a consonant is doubled, it has the mark kasidid (-) placed over it.

The following examples illustrate the system of transliterating the vowels and diphthongs. It will be noticed that whenever a Hindustani word begins with what is considered a vowel in English the first letter is always the consonant ālī/ —

اب now āb کس fire k̄s کس of its k̄s کس sugar k̄s

Alif (ا) at the beginning of a syllable is practically speaking merely a prop for a short vowel

The consonants ا و ى are weak consonants or semi vowels, and are allied respectively to the short vowels *a* *u* and *i*. When a weak consonant is preceded by its allied short vowel it becomes a letter of prolongation i.e. it prolongs the short vowel or in other words *it ceases to be a consonant* but combines with its short vowel to form a long vowel. In this case it is equivalent to a long accent over a vowel in the Roman character

Supposing it is desired to transliterate *bā* into the Persian character. First take the consonant ب then mark it with its vowel *Le a* lastly to show that the sound of the vowel is prolonged add the weak consonant that is allied to the vowel *viz alif* thus با here *alif* is no longer a consonant but is merely the long accent over *ā*

When a weak consonant is preceded by an unallied short vowel, the two form a diphthong (Hindi)

When a consonant has no vowel it is silent and is pointed with a *jam* which is like a circumflex accent (or) i.e. speaking practically when two consonants come together the first is pointed with the *jam*. When a consonant is doubled, it has the mark *tekehid* (ˆ) placed over it.

The following examples illustrate the system of transliterating the vowels and diphthongs. It will be noticed that whenever a Hindustani word begins with what is considered a vowel in English, the first letter is always the consonant *alif* —

اب *ab* now اے *ā* fire کا *kā* of its ہا *hā* شکر *shukar*

cane کھجور *ek oae k* as *kā* of that his اُس کا وہو *otter*
 or dew پھل *ai* such, جو *aur* (or *aur*) and.

enough. بقول *word* *be* (prep.) without *dar*
dar *dar* religion. *hile* *lad* *to* take *re* *bed*
 willow *bat* *idol*, *bad* *drop* *baat* *kia* *ba* *acent*
 (in Urdu *bo*) *baul* (really *baul*) *ox* *hai* "is
ai (an emphatic particle) *baul* (or *baul*) *urine* *one*
 (one) a hundred.

The letter *ayn* (ع) —

iq *sense* *habib* *ilm* *knowledge* *id*
 religion festival *warage* *aloe* *defect*
aurat *woman* *ad* *after* *du* (Ar) *stomach*,
miracle *shar* *sacred law* *district*
shar *rays of the sun*, *rola* *name of a month*, *rola*
rising of the sun.

This system of transliteration is that employed in most grammars and dictionaries. It is not however quite logical.

¹ But in the Nāṣiri character it is *baul*.

² But in transliterating from the Nāṣiri character *one* would be correct.

This consonant is represented by an inverted comma above the

For instance *سب* and *سورث* should be transliterated *syb* and *surth* for *س* and *ر* are consonants except when they are letters of prolongation (i.e. equivalent to a long accent over a Roman vowel)

According to Arab grammarians a syllable cannot begin with a vowel. *Hamzah* (' and َ) the first letter of their alphabet is not a vowel *vide* Appendix D. No syllable in Arabic can begin with two consonants. *Smith* becomes *Ismith*. In Hindi however some words do begin with two or more consonants as *dra* woman."

PRONUNCIATION

(1) The hard letters *t* (ت) and *th* (ٹ) *d* (د) and *dh* (ذ) and *r* (ر) and *rh* (ڑ) are peculiar to Hindi. Any word containing a hard letter is therefore Hindi. *toon* are the soft compound *ph* (پھ) *dh* (دھ) and *ch* (چ).

(2) The letter *h* (ح) is peculiar to Persian. The letters *p* (پ), *ch* (چ) and *q* (ق) are common to Hindi and Persian.

(3) The letters *z* (ز), *h* (ح), *kh* (خ), *aj* (ا), *ad* (اد), *ay* (ای), *ay* (ای), *ay* (ای) and *q* (ق) are peculiar to Arabic.

(4) *Hamza* (ء), which in Arabic is in reality an additional letter with a peculiar sound of its own is in Urdu generally the equivalent of a hyphen as *Fā'idā* (فائدہ) *benefit* (فائدہ) *go* (فائدہ) *go* (فائدہ) (See Appendix D).

(5) When enunciating the Urdu soft sound *t* (ت) and their compound *th* (ٹ) and *dh* (ذ) the tip of the tongue should touch the upper front teeth. When however pronouncing the corresponding hard letters the *underside* of the tip of the tongue should touch the palate *above* the upper front teeth.

(6) When pronouncing *r* (ر) the tip of the tongue must be turned much farther back, so that the *underside* may strike the roof of the mouth.

¹ In a few Persian words *h* is sometimes found as in *Thaf* or *Thaf*.

² These two letters are properly softer and more dental than the corresponding English letters.

³ The letter *h* is not found at the beginning of a word, nor is it ever doubled.

soft *r* (ر) is a lingual as in French.

(7) ث *ṭ* س *s* ش *sh* are in Urdu homophones though not so in Arabic. They are all pronounced like the *s* in *sit* ¹

(8) ح *ḥ* is often pronounced like *s* *h* but should be more guttural than the *h* in *huge*

(9) ز *z* ذ *ḏ* ض *ḍ* ظ *ẓ* are in Urdu homophones and are pronounced like the *z* in *zeal* ¹

(10) ط *ṭ* is a strong palatal but vulgarly is pronounced like *t*

(11) ع () is a strong guttural (consonant) difficult for a European to distinguish. The Indians and the Persians pronounce it differently from each other but neither pronounce it as do the Arabs

(12) غ *gh* is a guttural *g* accompanied by a rattling. The *r* in the French *grasse* is an approximation only

(13) ق *q* is a strong guttural, like the *ck* in *uck* when pronounced in the throat.

(14) و *w* as in *not* but more dental. In certain cases it is nasal as in the French *bon* (Vide Appendix F). In Urdu a final nasal *w* may be distinguished by the omission of it dot as *u*. In the Roman character nasal *w* is generally transliterated *h* or *~* in this edition by the latter sign. Before *b* and *p* it is often pronounced *m*. (There is practically no nasal *w* in Persian and Arabic)

(15) ى *ā* as in *head*. As a final letter in Urdu and Persian (not in Arabic) generally silent or imperceptible and if then pronounced like *α* as *ālik* *āḥsan* *āw* *banda*. It is

¹ In reading the Qur'ān, an attempt is made to give these letters their Arabic pronunciation.

There is no silent *ā* in Arabic. The separated final *ā* of Arabic becomes *ā* in Persian and Urdu thus *malikā* queen becomes *malika*

aspirated in such word as رُوح *rūh* "way road" رُوح *rūh* "king" رُوح *dīk* "village" and their contracted form رُوح *rūh* رُوح *dīk* رُوح *dīk*. This letter is generally written in its

butterfly form when used to aspirate the consonants *p* *t* *k* *d* *r* *g* as in رُوح *dh* also but in its hanging form when a separate letter *h* رُوح *h* "quince". This convention is not universal.

(16) ه *h* or *h*. In a few Persian words it is silent (denoted) after a ح *h* as رُوح *h* whether رُوح *h* "sell" رُوح *h* food. It is also used to prolong the short vowel *e* as in رُوح *h*. Further it is made to do duty for the Hindi vowel *o*¹ which is not found in the Arabic alphabet.

(17) The Hindi letter च *ch* (in Urdu a double letter چ *ch*) is an aspirated *ch* as in the English *witch-him* pronounced without a hyphen.

(18) چ *ch* is in Urdu. It is also used to prolong the short vowel *i* as in رُوح *ch*. Further it is made to do duty for the Hindi vowel *e*² (च *ch*) for which there is no equivalent in the Arabic alphabet.

(19) These letters should be practised, i.e. pronounced aloud at first under the direction of a Munshi. In a short time not only will their pronunciation cease to be an effort to the tongue but the ear also will learn to distinguish the

¹ It is strongly aspirated consonants (Hindi) are in the Urdu character single letter and not compound as in Urdu. If the English word *uphill* be pronounced *up-hill* the second *h* (ح *h*) will be overruled.

² There is no *ch* word in Arabic. When the Persians adopted the Arabic character they extended the use of the consonants and *ch* to represent the sounds "unknown" in Arabic *ch* and *ch* modern Persians however these words no longer exist their place is taken by *ch*.

difference in sound, and thus many spelling mistakes (which are frequently mistakes of pronunciation) will be avoided.

(20) The short vowel *a* is pronounced like the *u* in the English word *gun* : as in "fin" *u* as in *put* *ā* as in *father* *i* as in *marine* *ē* as the doubled *o* in *boot* *e* as in *they* *o* as in *go* The Hindi diphthongs *ai*¹ and *au*¹ as the *ai* in *aisle* when pronounced as a diphthong and as *oe* in *how* but vulgarly more like *o* or the *ow* in *know*

(21) Pronounce every syllable and every letter of each word say *ad-dib* and not *adib* or *ādib* Above all do not shorten a final short vowel that should be long say *pūs* and *knowē* and not *pāṭ* and *know* or worse still *know* Accent is less strong than in English and is subordinate to quantity

(22) The same consonant doubled must always be pronounced twice as *pat-tā* in *leaf* In Urdu a consonant that is doubled is written once only The mark *kashid* strengthening may be placed over it to indicate it is doubled as in *Ūṡ* Say *pat-thar* پتھر (stone) and not *patk-ar* Vide also Appendix G

(23) When a consonant is quiescent that is when it is not followed by a short vowel it may have the sign — or ^ placed over it as in *am-masjid* mosque

¹ Note that the diphthongs are Hindi and are represented in the Persian character by the equivalents of *ay* and *au* Vide also Appendix G

HINDUSTANI MANUAL

INTRODUCTORY GRAMMATICAL NOTES

I ARTICLE

Hindustāni has no word which corresponds exactly with our definite article *the* occasionally the demonstrative pronouns *ye* "this" and *wo* "that," are employed as articles. The place of our indefinite article *a* or *an* is supplied by the numeral *ek* "one" or by the definite pronoun *ko* "some a certain" thus *ek ādmī* or *koī ādmī* a man, some man, or a certain man.

II SUBSTANTIVES

(a)—*Gender*—All substantives are either masculine or feminine except a few which are of both genders. Male are masculine and females feminine. With regard to lifeless things, practice must determine their gender. As a general rule however all abstract nouns and names of things and irrational beings ending in *ī* are feminine those in *ī* are also feminine if derived from Arabic roots and those in *ī* & *ī* if derived from Persian verbal roots. All nouns in *ī* and *ī* are not restricted as above and all nouns in *ak* are uncertain (*Pānī* water *ghī* clarified butter *dahtī* curd *āthī* elephant, *moṭī* a pearl, and *jī* mind are masculine).

(b)—*Declension*—The various cases are expressed by means of terminations called postpositions. These answer the same purpose as our prepositions. The following scheme shows the postpositions and their signification. One example will suffice for all substantives.

Declension of a Hindustani Noun

	Singular	Plural
Nominative (and Acc)	<i>maṛī</i> ¹ man, the man	<i>maṛī</i> men, the men.
Genitive	<i>maṛī-lā -ke</i> is of man	<i>maṛī-lā -ke -kī</i> of etc
Dative and Acc	<i>maṛī-ko</i> to man or man	<i>maṛī-ko</i> to etc
Ablative	<i>maṛī-se</i> from or with man	<i>maṛī-se</i> from etc
Locative	<i>maṛī-mē</i> in man <i>maṛī-par</i> on man <i>maṛī-tak</i> up to man	<i>maṛī-mē</i> in etc <i>maṛī-par</i> on etc <i>maṛī-tak</i> up to etc.
Agent	<i>maṛī-se</i> by man.	<i>maṛī-se</i> by etc
Vocative	<i>ay maṛī</i> O man	<i>ay maṛī</i> O men.

(c)—The above example with slight modifications is applicable to all the substantives of the language. It will be observed that the nominative singular *maṛī* remains unaltered as a root. The nominative plural is the same as the singular. The vocative plural always ends in *o* having dropped the nasal *a* () of the preceding cases.

¹ For pronunciation vide I introduction Part II.

SUBSTANTIVES

Exception 1—Feminine nouns (even some ending in ā) are declined exactly like *matr* except that the add the syllable *ē* in the nominative plural or *ī* if the singular ends in *i* (or *ī* Hindi) thus *matr* a table nom plural *matrē* 72 or 73 P odour pl *baṭ* 72 *roṭi* bread a loaf nominative plural *roṭiyā* 71. In the oblique cases plural they add *ī* as in the example already given thus *matrī* to the tables *roṭiyā* from the loaves. A few peculiarities are dealt with in Lesson 53.

Exception 2—Masculine nouns ending in *a* or *ā* if purely Indian and many masculines ending in the unmarked *a* or imperceptible *h* (but Hindus often written with a long *ā*) change their final vowel into *i* in the oblique and singular and nominative plural and into *ī* for the oblique cases plural. Thus *kaṭā* a dog gen sing *kaṭe-kā* *kē-kā* voc sing *ay kaṭ* nom plur *kaṭe* gen plur etc *kaṭī-kā* *kē-kā* voc plur *ay kaṭo* *kaṭiyā* grain merchant gen sing *kaṭiyā* *kā* nom plur *kaṭiyā* gen plur *kaṭiyā* *kā* 73 *bandā* a slave gen sing *bande-kā* *kē-kā* nom plural *band* gen *bandī-kā* etc. Masculine nouns in *a* not purely Hindi but borrowed from the Arabic Persian or Sanskrit are not necessarily subject to this inflection. For example *dāṭā* P "a sage" *pitā* S a father are not inflected the gen sing *h dāṭā-kā* etc nom plur *dāṭā* gen plur *dāṭā* *kā* etc. Again *dādā* paternal grandfather may or may not be inflected a gen sing *dādā* *kā* or *dādā* *kā* plur *dādā-kā* or *dādā-kā* etc but the inflected form *i* now rarely used. (See also I 53).

1 & 2: this euphonic *ch* comes from *i* in the sing to *ī* in the plural. In *matr* it makes a change for the nom plur *matrī* or *matrī* 72. Or *matrī* 73.

(d) The nominative can always be used as a vocative as: *butā* "O dog," instead of *ay* (or *ai*) *butte*

Remark.—In Hindi *ka*, *ī* is sometimes substituted for *ko* and *talak* or *topi* or *lō* for *lak*

III ADJECTIVES

(a)—Adjectives are generally placed before their substantives and agree with them in gender. Adjectives ending in any letter except *ā* are indeclinable. *Bechārs* (L) is an exception to this rule

(b)—The termination *ā* is used before a masculine noun only and in the nominative case singular (or the accusative case if under the nominative form). The termination *e* is used before a substantive masculine in any case singular where a postposition or interjection is used or understood, or before any masculine in the plural number. Lastly *i* is used always before a feminine noun. Thus *bars̄ ghār* "a large house" *bars̄ ghār ī* of a large house plur *bars̄ ghār* "large houses" *bars̄ ghār̄ par* on the large houses." Again, *kitāb* "a book," being feminine we say *bars̄ kitāb* "a large book" *bars̄ kitāb mē* "in a large book" *bars̄ kitābē* "large books" etc. Adjectives purely Arabic Persian or Sanskrit, and ending in *a* are not necessarily subject to any change or inflection.

(c)—In like manner the genitive case of a noun or pronoun generally precedes the word which governs it and the use of *kū* *ke*, or *ko* *rā* *re* or *ri* and *kā* *me* or *mi* in the formation of such genitives is determined by the same rule that regulates the *ā* *e* and *i* of the adjective. Hence, in Hindustani the application of all genitives nouns

and pronouns, is precisely that of the declinable adjective thus, *ward kũ* is used when the noun belonging to it is masculine and in the nom case singular as *ward kũ befũ* *ward kũ phorũ* etc "the man's son, horse" etc When the word belonging to *ward* is masculine but not in the nom. singular (or the sing acc form without *ko*) then *ke* must be used as *ward ke befe ko* "to the man's son" *ward ke beš ko* "to the man's sons" When the word belonging to *ward* is feminine, in all cases *ki* is used as *ward ki porũ* "the man's wife" *ward ki beš ko* "to the man's daughter" *ward ki bešyĩ* "the man's daughters."

(d)—In English, when we use the verb *to be* in making an assertion we put the nominative first then the verb and lastly the thing asserted as *my father is wise* that man is ignorant In Hindustani the rule is first the nominative then the thing asserted and last of all the verb thus *merũ bāp dīnũ hai* "my father wise is" so *usũ dīnũ nā hai* "that man ignorant is"

IV PRONOUNS

(a)—The personal pronouns are thus declined —

	Sing	First Person.	Plur
Nom.	<i>mai</i> I,		<i>ham</i> (always m.) we
Gen	<i>merũ</i> <i>mere</i> <i>mera</i>		<i>ham-drũ</i> <i>-dre</i> <i>-dri</i>
D and A	<i>mujh-ko</i> or <i>mujhe</i>		<i>ham-ko</i> or <i>-e</i>
Ab.	<i>mujh-se</i>		<i>ham-se.</i>
Loc.	<i>mujh-mẽ</i> <i>par</i> <i>-tẽ</i>		<i>ham-mẽ</i> <i>par</i> <i>-tẽ</i>
Agt	<i>mai-se</i>		<i>ham-se.</i>

	Sing	Second Person	Plur
Nom	<i>mē</i>		<i>tum you</i>
Gen	<i>terē tere, tere</i>		<i>tum-kārū -kāre, -kāre</i>
D and A	<i>terā-ko or (a)kā,</i>		<i>tum-ko or -kā</i>
Ab	<i>terā-se</i>		<i>tum se</i>
Loc.	<i>terā-mē, -par -tak</i>		<i>tum-mē par -tak</i>
Agt.	<i>tē-ne</i>		<i>tum ne.</i>

(b)—It will be observed that the first and second personal pronouns I and thou have a declension peculiar to themselves.

In the first place the gen sing ends in *re ri rī* and the gen. plur in *ārū or kārū āre or kāre āre or kārī* instead of the *kā ke ka* of the substantives. The other cases singular are formed by adding the requisite postpositions to the oblique forms or inflections *terā* and *terā* at the same time the dative and accus. may optionally add *ko* or *a*. The cases denoting the agent sing are formed by adding *ne* to the nom., as *mē-ne* and *tē ne*, and not *terā-ne* etc.¹

(c)—The rest of the pronouns are simple in their declension all that is requisite is to remember the nom. and oblique form or inflection of each thus *yā* he etc inflect. *is-kā* *ke -kā*

	Sing	Third Person.	Plur
Nom.	<i>yā</i> ¹ he, she, it, or this	<i>yā</i> (old <i>ye</i>)	they these.
Gen	<i>is-kā ke -kā</i>	<i>us-kā ke, -kā</i>	
Dat.	<i>is-ko or is-a.</i>	<i>us-ko or usā</i>	

¹ But when *usm* in apposition comes after *usā* and *is* they are changed into *usā* and *isā*, as *usā ghar-kā ne*; *isā mē-kā ne*.

Properly *yā* and *usā* compare *yāh* here and *usāh* there."

PRONOUNS

	Sing	Third Person.	Plur
Ac	yā it-to or is-e	yā in-to ināē	
Ab	is-e	in-ee	
Loo	is-mē -par -ak	in-mē -par -ak	
Agt	is-ne	ināē-ne	

(d)—Exactly like yā are declined the four following pronouns. It will be sufficient here to give the nominative and inflection of each, singular and plural.

Vom	nah 'ho, she it that	nah (old acc) they o
Inflec	na-kū -te ki etc	those na ' hū -te, -ki

	Interrogative	
Vom.	kuaa who?	kuaa who?
Inflec	ku-kū -te -ki etc	ku-n-kū -te ki

	Relative	
Vom	jo he who etc	jo they who
Inflec	ju kū -te ki etc	ju kū -te -ki

	Correlative	
Vom	ad' (old) that same	so (old) those same
Inflec	i t-kū -te -ki etc (old)	su-n-kū -te -ki (old)

1 Properly yā and nah compare yād "here" and nah "there"
 2 Agent case would be and jindā ne
 3 In Modern Urdu nah is used.

(e)—The following interrogative is applicable either to the singular or plural —

Nom. *kya* what? Inflec *kāhe-hī -ke, -hī* of what! etc.

In pure Urdu however the oblique cases of *kura* are used for those of *kya*. The forms *kāhe hī* and *kāhe-ko* may occasionally occur but not the others.

(f)—The word *ap* self, gives as a possessive adjective, *ap-nā -as -āī* “of or relating to self own.” The word *ap* is also employed when addressing respectable persons of any position in life or speaking of a superior in the sense of Your Honour Your Worship His Honour etc. Vide L. 31.

(g)—The indefinites are *koī* and *kuchā* some, a, any. The inflection of *koī* is *kin* or *kus* of which *kin* is the older form. The plural is *kaī* (or *kaī ek*) “some several.” To these may be added *har* or *har-ek* every which has no inflection. *Sab* every or all “when accompanied by its substantive, is indeclinable but when used by itself in an emphatic sense, it has *sabā* (or *sab*) for the oblique cases plural as, *sab log kātē kōī* all people say” *sabā as kōī* “by all it was said” but in modern Urdu *sab as* or *sabā as kōī* is preferred. The compound *jo-koī* “whoever” has a double inflection *jis-kāhe-hī -ke, -hī*

V. VERBS.

(a)—The Hindustani verb is very regular. The accent always falls on the root syllable as *gir nā*. The infinitive or verbal noun always ends in *nā* as *giranā* “to fall,” also “falling”—a masculine noun subject to inflection as, *giras lā* of falling” *giras ko to* to” or “for falling” By

striking off the syllable *nā* we have the root of the verb which is also the second person singular of the imperative as, *gur* "fall thou." By changing *nā* into *ā* we have the present participle, as *girkā* (*ākā*) "falling." By leaving out the *n* of the infinitive we have the past participle as *gird* (*ākā*) "fallen." But when either of the long vowels *ā* or *o* precedes the *nā* the *n* is changed into *y* as *lānā* "to bring" *lāyā* "brought." From these three principal parts of the verb viz. *gur* *girkā* and *gird* all the other parts are formed, either by the addition of terminations or by means of the following two auxiliary tenses —

1st PRESENT TENSE.

- | | |
|------------------------------------|-------------------------|
| 1. <i>maī āī</i> I am. | <i>ham āai</i> we are |
| 2. <i>te āai</i> thou art, | <i>tem āai</i> you are |
| 3. <i>kaī āai</i> he she or it is. | <i>kaī āai</i> they are |

2nd PAST TENSE

- | | |
|--|---|
| 1. <i>maī āī</i> or <i>āī¹</i> I was. | <i>ham āe,²</i> we were |
| 2. <i>te āī</i> or <i>āi¹</i> thou wast | <i>tem āe</i> or <i>āī¹</i> you were |
| 3. <i>kaī āī</i> or <i>āī¹</i> he she
or it was. | <i>kaī āe</i> or <i>āī¹</i> they were. |

(b)—In the first of the tenses there is no distinction between the masculine and feminine but in the second or past tense the forms *āī* and *āe* are masculine and *āī¹* and *āī¹* are feminine. In the first person plural *āe²* is also used for the feminine instead of *āī¹*. It is a universal rule that except in the Aorist and the Imperative the verb agrees with its nominative in gender as well as in number thus the

¹ *TAI* and *AI* feminine.

² *Ham* is always masculine.

masculine singular is *ā* the feminine singular is *ī* the masc plur *e* and the fem plur *ī* (contracted for *īyā*) As a general rule, it is sufficient to add the nasal *n* (*ṇ*) to the last word of the feminine in the plural as *gurī* *thī* not *gurī* *thī* *ṇī*¹

VI. ADVERBS.

(a)—Adverbs present little difficulty The following are a few examples *āj* to-day *kal* yesterday " *turant* quickly *jhāt* instantly *yāh* here." These are original Hindi

(b)—Some prepositions are also adverbs as *āge* ahead" (but as a preposition "in front of") [In VII it will be seen that prepositions are really substantives].

(c)—*Zor se*, Urdu "by force" = *be zor* Persian which latter also occurs in Urdu *dūr se* far *baṛī āwāz se*, loudly These are substantives with a preposition or postposition.

(d)—*Rāt din* (Hindi) or *shab o ro* (Persian) night and day i.e. all the 24 hours *ro ro* (or *har ro*) every day *ambardāstī [se]* by force *jaldī [se]* = *jald* quickly These are merely substantives.

(e)—*Jald* quickly" *dūr* far *usāḥ boye pūrtilā hai* he is very smart active These are simply adjectives *Vide* L. 61 (c)

(f)—The adjectives *asā* *usāḥ* *itā* *jitā* (uninflected) etc. are also used as adverbs qualifying verbs as *jasāḥ kīyā usāḥ pīyā* = "as he sowed so he reaped" Sometimes they are inflected adverbially as *asā*, *usāḥ* etc

¹ For paradigm of verb *vide* Lesson 7

(g)—*Vā* “also *hamēhā* always *āhastāhā* slowly silently *raḥta raḥta* by degrees.” These are real Persian adverbs

(h)—*Ittiḥāq-an* by chance is an Arabic substantive in the Ar acc case

(i)—Adjectives in *ana* are especially adverbial as *Sipāh-yūna* “soldier like in a soldierly manner *shāhāna* royal in a royal manner

(j)—The Conj Participle is sometimes adverbial as *Jan bāshkar* “knowingly on purpose : *se bāsh-kar* more than this *chāpkhe ānā* to come secretly [*Dida o dānistā P* on purpose.]

(k)—Other adverbs are *ab ki dān* “this time *dar kahi* somewhere else”; *jahā kahi* “wherever”; *kahi na kahi* “somewhere or other”; *kahi naif* “never”; *kahi kahi* “sometimes”; *jah kahi*, “wherever”; *kahi na kahi* “at some time or other” *Vide* also L. 61 (s) (4).

VII PREPOSITIONS

(a)—Strictly speaking there are none. Their place is taken by masculine and feminine nouns followed by a postposition sometimes expressed but usually understood. Thus *ghar ke āye* “before the house really stands for *ghar ke āye mē* “in the front of the house” This explains why some prepositions are masculine and some feminine

(b)—Prepositions may precede or follow the nouns they govern and occasionally when they follow their noun the postposition *ke* or *ki* that precedes them is omitted as *na pās* for *uske pās* The *ke* is usually omitted before *pār* “across the other side”

(c)—*Māmand* like, if it precedes its noun, is masculine and takes *ke* if it follows it is feminine and takes *ki*

(d)—*Us ke sath* or —*kaurāh* means "in company with him," but *us ke samet*—"taking him along with (me)" *saṃet* is used of lifeless things, animals, children, servants, prisoners, etc. it cannot be applied to superiors *Sipāhī palān ke sath* (not *saṃet*) *gayē*. *Māī saṃbur saṃet* (or *ke sath*) *gayē*. *Sāh* and *kaurāh* are never used for lifeless things.

(e)—A few Persian and Arabic prepositions occur. These precede their substantive which remains in the nominative form as *be-kārm* without an order *be-cāhm* helpless.

Hindī nouns in *ā* are however inflected as *be-samjhe*¹ without understanding (it) *be-dikḥāse* without trace "

(f)—The Hindi preposition or postposition *bina* contracted *bin* usually precedes (but may follow) an inflected noun as *bin samjhe*¹ without understanding " *bin dōṛe pāns* = without food *bin jāns*¹ adv "without knowing, unwillingly

Bin is also a negative prefix as *bin-bōyē* adj "unknown."

VIII INTERJECTIONS

The following are common —*Shāhādāh* well-done!" (admiration) *kyaṁ kḥāb!* "how excellent! (astonishment and denial) *scāh scāh!* (for admiration and astonishment) *lo* and *kīye* (lit. "take ") = *lo!* behold!" and, *hullo!* " *ho!* "hullo!" (surprise) *āy āy alas!* " but *kaḥ kaḥ* "what a pity!" what a difficulty!" and also "alas!" *chāh chāh*¹ *ho ho!* " " *af!* (expresses disgust) *āh* I don't care!"

¹ *Samjhe* and *jāns* are here past participles (inflected), used as nouns.

² A common expression amongst half castes; hence "the *chāh chāh* accent."

LESSON I

maṇ m	Man (as opposed to woman)
maṇ m.	A human being (from Adam) sometimes a servant, vulgar husband or wife
maṇ, m	Man (in the sense of man kind)
maṇ f.	A word talking matter affair
maṇ-chit f	Conversation.
maṇ m. ¹	Idea thought imagination (and hence mind)
maṇ ad}	White
maṇ f	Whiteness whitewash also the white of an egg
maṇ ad}, Hindi.	Yellow also pale from sick- ness etc
maṇ paṇ * m., Hindi.	Yellowness.
maṇ, Persian	Yellow
maṇ f Persian	Yellowness also the yolk (of an egg).
maṇ ad}	Pleased satisfied (in Punjab also well in good health)
maṇ-āṇ, ad}	Displeased, dissatisfied

¹ Vulgarly *khayāl*. The short vowels especially of Arabic words are often incorrectly pronounced in Urdu.

* All nouns ending in *paṇ* (= English -ness) are masculine

<i>Raza-mandi</i> f	Consent
<i>Ijab</i> adj	Strange (also as an expression of astonishment)
<i>Ajib</i> adj	Wonderful strange rare
<i>Ta ajjab</i> m sub.	Wonder astonishment
<i>Zarra</i> sub. adj and adv (when used as an adjective pronounced <i>zara</i>)	An atom a little please just
<i>Zara-sā</i> adj	A smallish quantity
<i>Sāḥ</i> f	A needle also the hand of a watch.
<i>Ghaṛī</i> f	Watch.
<i>Gorā</i> adj	Fair hence a British soldier or sailor
<i>Chakrī</i> f	Chair bench also a police outpost.
<i>Pāya</i> m.	A leg of a chair table etc a pillar also leg of a slaughtered animal (used as food)
<i>Hisāb</i> m	Account reckoning
<i>Witāyat</i> f.	A foreign country hence Kabul hence also England
<i>Witāyati</i> adj	English also belonging to Kabul
<i>Lambī</i> adj	Long
<i>Lamba</i> , f f.	Length
<i>Chhōṭī</i> adj	Short, or small.

Bāl m used in sing or pl. Hair
 Ma'lūm Ar part part (from What: known known
 'ilm knowledge) (used for abstract ideas only)
 Chākra m Countenance
 Khidmat l Service
 Khidmat-qār m Any personal servant (a
 mongst Europeans) a table
 servant

Imān m.

Trust religious belief
 honesty

Be-imān adj

(Let without faith) dishonest

Be-dīn adj

Without religion irreligious

Diyyānat l

Honesty

Diyyānat-dār adj

Honest

Bad-diyyānat adj

Dishonest

Qisṣa Ar m., Ḥakāʾi H f

Tale story narrative

Ki conj

That.

To¹ conj and adv

Then, in that case at least as
 for I admit also used as a
 correlative of *agar* and *jab*

Valī to conj

Otherwise

A/so sub. m

Sorrow grief

A/so! interj

Alas!

Paṣand adj and sub

Approved, liked approval

Na paṣandī l.

Disapproval.

¹ Often used; particle of emphasis there is no exact equal a-
 but in English. The use of this very idiomatic particle can be learnt
 from the examples.

<i>Andaśa</i> pl <i>andaśhe</i> , m.	Anxiety anxious thought.
<i>Fikr</i> f (and m.)	Thought reflection, and sometimes = <i>andaśa</i> .
<i>Raz</i> ¹ no pl., m	Grief, sorrow pain of mind displeasure
<i>Āp</i> pl.	Your Honour (requires a verb in the third person plural)
<i>Kām</i>	Work, business.
<i>Shikayat</i> f	Complaint accusation (also in high Urdu, ailment)
<i>Bhār</i> adj	Heavy important, serious.
<i>Der</i> f sub. and adj	Late lateness delay
<i>Dere</i> f. sub. (not good Urdu)	Lateness
<i>Itai der</i> m	In the meanwhile while this was going on.
<i>Har</i> pron.	Every each.
<i>Har ek</i> pron	Each one.
<i>Risāla</i> ² pl. <i>risāle</i> , m	Native cavalry a pamphlet
<i>Ab</i>	Now
<i>Abhi</i>	This very moment
<i>Layā</i> (<i>kai</i> as)	To fight (with)
<i>Ānē</i> int.	To come.
<i>Taiyār</i> adj	Ready prepared.
<i>Hāzīr</i> adj	Present.
<i>Sāth</i> (accg) prep and sub.	With accompaniment.

¹ *Raz* and *gham*, sing = various kinds of affliction.

² Most nouns ending in the silent Persian *ā* are masculine.

<i>Banda</i> pl <i>bande</i> m. (fem <i>bāndī</i> and <i>bāndī</i>) ¹	Servant slave (= your humble servant with verb in 3rd pers. sing.)
<i>Kṛāḍā</i> kṛ <i>banda</i> m.	God's creature i.e. man <i>only</i> applied also to animals.
<i>Kutīā</i>	Dog
<i>Kutī</i> or <i>kutiyā</i>	Bitch
<i>Hāhā</i> m <i>Hāhā</i> f	Elephant
<i>Loṃṇi</i> f (lit and fig.)	Fox
<i>Gāy</i>	Cow
<i>Betō</i>	Son
<i>Betī</i>	Daughter
<i>Qaṣṣr</i> m	Fault.
<i>Ṭāhī</i>	Not no
<i>Ṭa</i>	Not.
<i>Ḥuḥ</i> m., etc. <i>ḥuḥ</i> f	Became (past tense of <i>ḥawā</i> "to be" and "to become")
<i>Ḥāhī</i> adv	Here
<i>Ḥāhī</i> adv (emphatic).	In this very place.

LESSON 2

(a)—The difference between *ḥotā ḥā* "is is becoming" and *ḥā* "is, exists" is that *ḥotā ḥā* indicates (1) what is habitually happening as *Ḥaṣ ṣaṣ* (or *ḥaṣ ṣaṣ*) is *ḥaṣ ṣaṣ* *ḥaṣ ṣaṣ* *ḥaṣ ṣaṣ* "there are (always) daily quarrels in this troop" *Ḥaṣ ṣaṣ* *ḥaṣ ṣaṣ* *ḥaṣ ṣaṣ* *ḥaṣ ṣaṣ* "this river is

¹ The fem. is used by women only when they speak of themselves as: *ḥaṣ ṣaṣ* *ḥaṣ ṣaṣ* "I am now going." Vide also L. 83 (f) (f).

fordable throughout the hot season" substitute *hai* and the meaning is This river is fordable now [Continuous action however without a break, is expressed by *rahiā hai* as *Is mahī mā pāī pāyā rahiā hai* this river is fordable throughout the year] (2) present action as *Abhi bārah hoi hai* it is now raining (3) a general truth, as *Chap mā do hāī hoi hai* watches have two hands. *Hai* indicates a particular thing or existence as *Yārap hē rahne wālē gare hoi hai* (not *hai*) "Europeans are fair" but *mera bhāī garē hai* my brother is fair" *Chair mā chār pāē hoi hai* (not *hai*) chairs have four legs" but *is chair mā pāch pāē hai* (not *hoi hai*) "this chair has five legs" *Khudā hai* there is a God God exists *Yāh darakhā ab tak hai* that tree still exists.

Yote.—*Ma ilm hai* "it is known" *ma ilm hotā hai* "it appears it seems."

(b)—*Thā* signifies "was" at a particular moment *huā* signifies "became" The English "was" has often to be rendered by *huā* and not by *thā* when in English "became" can be substituted for "was" It must be translated by *huā*.

(c)—*To* as an English is not always translatable vide note 1 page 16 *Dehko to* "just look" *yā to sach nahī* now that is not true.

(d)—*Is* the (your) master *Sāhib¹ hai* (vulg *hai*)
at home!

My account (or reckoning) is *Hoendā huāb thik hai*
right and yours is wrong. *tenkars² ghalaṭ.*

¹ *Sāhib* as a term of respect requires a plural verb.

² In Lucknow and Delhi *marā* would be used. In Delhi *terā* for small children or menial servants; but in Lucknow the singular *terā* is only used in poetry or in addressing the Deity

That man's hair is long	U mard ke hāl lumbe hai
He is pale	U s kṛ chhīṭa card hai
Is your <i>khidmatgār</i> (table-servant) a dishonest man?	Kyā tumhārā khidmat-gār de-mān (or bad diyāmat) hai?
This is not the case in England.	Wiskyāt mē yih bāt nahī hai (or kōī ha)
He was not in the least annoyed put out.	Ukḥ garā bhī ' nā rā ka hua
This is a wonderful story tale	Yeh kahānī bahut aśb hai
I think about this a great deal	Mujhe is bāt kṛ bayā khayāl hai
The funny thing is that he agreed to this (or was pleased at this)	Aśb to yih hai ki woh is bāt par rāḥ hā
I don't like this, I don't like such behaviour or I don't like this affair	Yih bāt mujhe pasand nahī ¹ [hai]
I am very anxious (nervous) about this matter	Mujhe is bāt kṛ bayā (or bahut) andēsha hai
I am full of thought anxiety	Mujhe bayi fikr hai
This is a very astonishing thing	Baye ka aśḥab ki bāt hai
I am very sorry for this	Mujhe is bāt kṛ bayā aśon hai
I am very sorry for him	Mujhe uske hāl par bayā aśon hai
This is a sad affair	Yih baye aśon ki bāt hai

¹ Bāi also even."² Fide L. 18 (c).

About what is Your Honour grieved ?	Āp ko kis bāt kī ranj hai ?
He has a complaint against you (your Honour)	Us ko āp se shikāyat hai
Of what matter (or ailment) do you complain ?	Kis bāt kī shikāyat hai ?
This is a serious, important matter	Yā (to) bhārī bāt hai or yā (to) bari bāt hai
He has some business to do	Us ko kuchh kām hai
What business have you here ?	Yāhā tumhārā kyā ¹ kām hai ?
You have no business here.	Yāhā (tumhārā) kuchh kām nahī hai
This is the case in every regi- ment of native cavalry	Yā har ek rādī mē hotā hai.
It is now finishing, being com- pleted	Ab tamām hotā hai
He is always ready to quarrel with me at the least thing	Uskē garē aī bāt par mujh se lagne ko tayyār ² hotā hai. ¹
I will be ready directly	Mujhē abhī tayyār hotā hū
How is it he does not come ?	Yā kyā bāt hai ki woh kām nahī hotā [har] ?
He won't recover get well (<i>lit.</i> where, or when, is he getting well ?)	Uskē kabhī (or kab) achchhā hotā hai ?
How could he get well (<i>lit.</i> when was he getting or be- coming well) ?	Uskē kab achchhā hotā thā ?

¹ Note spelling and pronunciation of kyā what ? and kyā (ki-yā) "he etc. did."

² More correctly tayyār

³ Or more forcibly *ke-yā* had

You are never in time	Там кадык кыт пар кыт кадык кыт [хо].
I (your slave) have committed a fault (It from your slave a fault has occurred)	Банде ¹ се ет кыт пар кадык
I didn't succeed at all in the least (It nothing at all was done by me)	Мунд се кыт кадык кадык кадык
You are very late you have come very late	Там кадык ² мд барт дер кадык or кадык кадык кадык дер кадык or кадык кадык дер кадык

LESSON 3

(a)—(1) *On the degrees of comparison* — When two objects are compared that with which the comparison is made is put in the ablative but no alteration is made in the adjective thus, "this house is higher than that house" is *Yik ghar us ghar se dikhi hai* this house than that house is high. Sometimes however the adverb *zyada* or *aur bhi* "more" is used as in our own language as *Yik ghar us ghar se zyada dikhi hai* "this house is more lofty than that house" *aur bhi* "blacker" *aur bhi bhi* "even blacker" For the superlative a universal comparison is made thus "This house is the highest" *yik ghar sab se dikhi hai* literally this

¹ Or *tan bandi se*. *Ladhi-giri* bondmaid, etc., is also used as a feminine for *bandi*.

² Infinitive.

³ The sign of the Agram case; used with past tenses of transitive verbs.

house is higher than all. Sometimes, the adjective is repeated and *se* is inserted between as *acchhā se acchhā mahā mal dekāhō*, show me the best velvet."

(2) Note the following intensives *Bahut acchhā* very good *bahut hi acchhā* very good indeed, exceedingly good " *nūṭyāi' wād* extremely cold *bahā bhāṭ* far better " Also the Persian phrase *ba-sharhā dūktar* "by (many) degrees better " *Vide* also L. 48 (b) (2) L. 51 (k), and last Example in L. 62

(3) *Wah sab se shauqīn hai* he is the most enthusiastic of the lot *sab se bahyār hai* he is the most intelligent " *us ki misāl to yeh acchhā hai* compared to that this one is good.

(b)—There is no word to express "too" before an adjective the simple adjective is used as *Yeh zyādā hai* this is too much.

(c)—*Aur* is both a conjunction, and a pronominal adjective in the latter sense it means "more other another" *Aur se wah acchhā hai* he (or it) is better than the others *Aur to aur* = not to speak of others "

(d)— <i>Irāda</i> m.	Intention.
<i>Makān</i> , m	Place house
<i>Bah</i> ³ adv	Also at all, even.
<i>Baī</i> ³ <i>bāī</i> adv	And also both
<i>Donō</i> or <i>dono</i> adj	The two both
<i>Hī</i> ³ particle.	(Used for emphasis)

¹ *Nūṭyāi* sub. f "extremity" also used as adj and adv

² For *als* "also," *vide* Lesson 57 () (2).

³ *Samē* AI "immediately on hearing." Numerous examples of the use of AI are given in Lesson 51 () and (f)

<i>Yāhī</i> pron	This very the same
<i>Wāhī</i> pron.	That very the same
<i>Billā</i> m.	Tom-cat
<i>Billī</i> f.	She-cat
<i>Ta</i> adj	Sharp swift hot (to the taste as spices etc)
<i>Ta</i> sub	Sharpness swiftness etc
<i>Jo</i> gen <i>yishā</i> relat pron and conj	Who which that he who that which also if when as.
<i>Shī</i> adv	Only
<i>Fāq</i> adv	Only
<i>Bih-tar</i> Pers comp.	Better
<i>Qā</i> H., prep and adv	Near
<i>Qā</i> P prep	Near
<i>Shī</i> f	Chilli pepper
<i>Lāl</i>	Red
<i>Qal</i> [subs <i>qālī</i> and <i>qālā</i>]	Round
<i>Qal mirch</i> f	Pepper-corns
<i>Lāl mirch</i> f	Red chillies red pepper
<i>Harī mirch</i> f	Green chillies.
<i>Garm</i> adj	Hot.
<i>Garm</i> f.	Heat warmth, summer and vulg., syphilis.
<i>Kāfī</i> adj	Sufficient
<i>Kifāyat</i> sub.	Sufficiency economy
<i>Kāfī</i> adj and adv	Enough sufficient.

1 These two words are derived from the same Arabic root.

<i>La iq</i> adj and prop	Fit, able, competent qualified
<i>Layāqat</i> ¹ snbe	Ability qualification capacity merit.
<i>Ziyāda</i> <i>baykār</i> ²	More.
<i>Kam</i> adj	Less.
<i>Kamī</i> snbe., ³	Deficiency
<i>Ūchā</i> adj	High.
<i>Ūchā,</i> snbe ¹	Height.
<i>Umr</i> ¹	Age
<i>Barābar</i> ² adj adv and prop.	Equal continuously all along and <i>relq.</i> , opposite
<i>Jahāl</i> ¹ snbe and adj	Falsehood false.
<i>Jahālā</i> adj	False <i>har</i> {snbe leavings of food}.
<i>Hosh</i> , m.	Senses, proper senses.
<i>Hoshyār</i>	Clever sensible sober (not drunk) alert (of sentries)
<i>Hoshyārī</i> ¹	Cleverness carefulness sobriety alertness.
<i>Dīl</i> , snbe.	Heart, mind (<i>līl</i> and <i>līg</i>)
<i>Rahm</i> , snbe.	Pity mercy
<i>Rahm-dīl</i> adj	Of pitiful heart.
<i>Sakhī-dīl</i>	Hard-hearted
<i>Sang-dīl</i> ⁴	Stony hearted.

¹ *Lā iq* and *layāqat* are derived from the same Arabic root.

² The Consecutive Participle of *baykār* to increase."

³ *Līl* *har-ā-har* P., "breast to breast.

Sang P "a stone."

<i>Narm-dū</i>	Soft-hearted
<i>Ḥisābat</i> f and prep	Proportion betrothal connection with reference to
<i>Merī nisbat</i> (mā).	Compared to me in comparison with me.
<i>Makkhara</i> m	Butter
<i>Shorbē</i> m	Broth or soup
<i>Ḥamāk</i> m	Salt
<i>Ḥamkīn</i> , adj	Salty salted savoury
<i>Shaukar</i>	Husband.
<i>Ḥāḡḡarād</i>	Husband, or master
<i>Jorā</i>	Wife
<i>Bīḡ</i>	Wife or lady
<i>Bhāḡ</i>	Brother chum etc
<i>Bahīn</i>	Sister
<i>Laykī</i>	Boy
<i>Laykī</i>	Girl
<i>Bhāl</i> t	Mistake error
<i>Bhālānī</i> int (i.e. does not take ac).	To forget also to make a mistake
<i>Qalam</i> m	Reed pen cutting of a plant
<i>Qalam karād</i>	To strike off with one blow to cut right off aslant
<i>Bayhaḡ</i> m	Carpenter
<i>Bayhaḡ mīstrī</i> m	
<i>Mīstrī</i>	Carpenter blacksmith or mason.
<i>Lohār</i>	Blacksmith
<i>Lohār mīstrī</i>	

<i>Mere pās</i> (lit. near me)	I have. [<i>Vide</i> L. 20 (e)].
<i>Shādī</i> I	Marriage or any celebration (in writing "gladness")
<i>Kabhī</i>	Ever
<i>Kabhī nahī</i>	Never
<i>Wahī</i>	There.
<i>Wahī</i> (emphatic)	In that very place.

LESSON 4.

(a)—*Bahut* (adj. adv.) when it means "many" takes either a singular or a plural noun as *bahut din tak bahut* *maihā tak* or *bahut dinō tak bahut* *maihāō tak* but *bahut māl hai* there is much wealth. It has a plural as *bahutō se pūchhā* be asked (from) many.

(b)—This butter is too little	<i>Yā makhan tharā hai</i>
No it is plenty	<i>Nahī bahut hai.</i>
It is sufficient	<i>Khfi hai</i> or <i>bas hai</i>
There is too little salt in the soup	<i>Shorō</i> (or vulg. <i>shorā</i>) <i>mil namak kam hai</i>
Give (me) one more	<i>Ek aur do.</i>
These two are different not alike	<i>Yā aur hai aur wā aur</i>
This is some other man	<i>Yā aur ādmi hai</i>
Oh! I've come to the wrong place (house) by mistake!	<i>Haī! bhāle se¹ aur mān par ā-gayā.</i>
I have changed my mind [<i>lit.</i> now my intention is other (than it was)].	<i>Ab merā irādā aur hai</i>

¹ *Bhāle* is idiomatic for *bhāl* so.

I have more pens and books than your munshi has. Mere pē qalam aur kitābī
tumhārē munshī (ke' qalam
aur kitābī) se ziyāda hai

He has more planks than the carpenter has. Us ke pē barhaṁ misṭri se
kahīye ziyāda hai

This pepper (or chilli) is very hot. Yeh mirch bahut tez hai

This tea is too strong. Yeh chā bahut tez hai

It is quite near. Pās (or nazdīk) hai hai

I too am here. Mai hī yahī hū

It is not at all not in the least hot here. Fahī kuch / ki qarm nahī
hai

Only this one is good thus. Sirf yehi achhā hai

This is the same tom that was here yesterday. Yehi wahi (or yeh wahi) hī hai
jo kal yahī thā

His house is high but mine is still higher. Uskī mākhān ācha hai lekin
merā (mākhān us ke mākhān
se) aur bhi āchā hai or
Uskī mākhān āchā hai lekin
merā mākhān us ke mākhān
se bhi āchā hai

Longer than I am. Larebāḥ mē domō barābar hai

He is older than I am. Uskī ziyāda umar hai nahī hai
jo ki mujh se bari hai chhōṭī
nahī

Both are of equal length (//
both are equal in length)

She is not old though she
is older than I am not
younger

1 Here ke as qalam is masculine; the substantives following are of
different genders. Note that the second substantive only is collected

He is a greater liar	Wah ziyāda jhūṭhā hai
Which is nearer Delhi or Lahore ?	Yahā se kina ¹ nazdik hai Dillī yē Lāhor? or Dillī yehā se nazdik ² hai yē Lāhor?
The son is less sharp clever than the father	Betā bāp se kachyūrī mē kam hai.
He is not in his right senses (he is mad or drunk, etc.)	Wah kach mē nahī hai
He is in a swoon	Wah be-kach hai
He came to himself	Wah kach mē āyē
You had better go (if your going is better or is good)	Tumhārā yāw ³ bēhtar hai (or achālā hai)
Compared to him I am pitiful soft hearted	Us kī usdāi to mōī rahm-dil hī
He has more ability merit	Wah us se lipāgāi mē haykhar (or ziyāda) hai
Has his marriage ever really taken place ?	Us kī shādī kabkī hu, bā hai?
Stop! Sufficient! Cease!	Bas karo.
I have only one book.	Mere pās sirf ek kitāb hai.
I have just the one book.	Mere pās sirf ek kī kitāb hai.
Vice ⁴ warm milk.	Garm garm ⁴ dūdh

¹ Kina who which? Kī could not be used.

² Or is yehā be pās but not yehā be pās.

³ Jhūṭh infinitive used as a noun going."

Note that the noun in this case is sing The root idea is this repetition is sickness and not warmth.

(a)—In asking a question, Hindūstānī does not like English invert the words: the tone of the voice alone marks the interrogation. There are however a few interrogative words such as *kūn* "who?" *kyā* "what?" *kahā* "where?" etc. the use of which cannot be mistaken. When a sentence contains no such interrogative word *kyā* or *kyī* may be used at the beginning as *Kyī pīl tumhārā qalam hai?* "Is this your pen?" This word *kyī* is not necessary in speaking: the tone of the voice indicates interrogation.

(b)—The Interrogative pronouns are both substantives and adjectives.

kyā means "what?" as well as "who?" and "which?" but *kyī* means only "what?" The difference between the two is that *kūn* is used before real nouns while *kyī* is used before abstract nouns and adjectives as *Yā kūn kutā hai?* "what dog is this?" but *Yā kyī hai?* "what is this?" "what is all this?" *Pachāne mē alam kyī hai?* "what sham is there in a king?" *Kyī khūb* = "how nice!"

Note — *Yā kyī hai?* "what (thing) is this?" appears to be an exception to the rule.

(c)—Note the force of *kyī* in the sense of "rather" *Idar kyī? deo hai?* "may you call him? he is a devil" = *ā* / *m* *nahī bāhi deo hai?* "he is not a man but nay a devil."

(d)—*kūn* and *kyī* (as also *kahā*) are used in indirect as well as in direct question as *Mai jānā hū ki woh kūn hai?* "I know who he is" and *mai nahī jānā hū ki woh kyon hai?* "I don't know who he is" *mai jānā hū ki woh kaha hai?* (= *jānā* *kyā* *hai* *magar* *mai* / *um* *hai?*) "I know what he is."

Remark—According to Platts the first example is unidiomatic and wrong according to him the governing clause in such sentences must be either directly or indirectly negative. This is I think a mistake and also last examples in lesson 6.

(e)—Interrogation often expresses a strong negation as *Mera pāṣ kabhā kharī* 'I have no money (lit where have I any rupees?)'

(f)—To indicate a question *kyaḥ* (= well!) can be substituted for *kya* at the beginning of a sentence and can precede it. *Kya* indicates a little surprise but *kyaḥ* merely draws attention to a question. *Kyaḥ kharī āchēḥ?* 'what! will he come?' *Kyaḥ kharī āchēḥ?* 'well will he come?' *Kyaḥ? kyaḥ kharī āchēḥ?* 'well? is he going to come?'

(g)—*Yā* this and *usā* that are modern Urdu the same in the nominative singular and plural; *ye* and *us* are not now used (except in Hindi).

(h)—*Kasā?* (gen. sing. Who? Whose? What?
Kisā and gen. pl. *Kisāḥ*
 whose)

Kyaḥ? indeclin. [but *vade* p. What? also How? How!
 7 (e)]

<i>Kasāḥ!</i> adj. and adv.	Of what kind? How! How!
<i>Kahā!</i>	Where!
<i>Kidhar!</i>	Whither!
<i>Kitāḥ?</i> adj. and adv.	How much?
<i>Kitāḥ!</i> masc. pl.	How many?
<i>Kai!</i>	How many?

Kāb ?

Kāy ?

Kis wāṣṣe (or -iye)

Is wāṣṣe (or -iye)

Kāy-kar ?

Kāhe-lo ?

Kāhe-kā ?

Dāna m.

Chamā m

Loḡ (gen. loḡḡ kḥ) pl

Nām m. (nāmī adj)

Be-waḡḡ/

Kḥdā tr and intr

Tāḥ kḥdā

Kḥlōmī subm

Baḡmī intr

Baḡmā tr

Gīl m

Gāmī intr

Gīl pīnā ?

Dīl m

Dīlēr adj

When ?

Why ? Well ?

For what ? Why ?

For this therefore

How ?

For what ? Why ?

Of what ?

Grain *vulg* gram

Gram the chick pea

People

Name

(Lat without sense) fool

To play

To play card

To play thing

To sound be played

To play make music

Song

To sing

To sing a song

Heart mind (lit and fig)

Brave bold

¹ The nominative Kḥdā = Kḥy is used only in the Braj dialect of Hindi and not in Hindustani

² Cognate with *as* and *asā* to jump a jump.

<i>Jān</i> /	Life soul.
<i>Merī jān.</i>	My life my dear
<i>Jān-kaar m.</i>	Animal
<i>Ḍikr m.</i>	Mention
<i>Tarāk t</i> gen. a prep.	Manner way like
<i>Tarāk parāk ke or ki</i>	Of various kinds.

LESSON 6

Who is it? It is I	<i>Kunā hā? Māi hū.</i>
Who are those people?	<i>Yāh kunā log hāi?</i>
What book is this?	<i>Yāh kunnā kūtāb hā?</i>
What is your name?	<i>Tumhārū kyā nām hāi?</i>
How foolish you are!	<i>Tum kyā bē-vaqūf hā?</i>
What colour is it?	<i>Us kī rang kyā hā?</i>
What's all this, what has happened what's the matter?	<i>Yāh kyā hā?</i>
Where (or when) can this thing be obtained? (simple question) or such a thing can not be got again. ¹	<i>Aisi chāz kūtāb (or lab) milāgi?</i>
How much grain have they got?	<i>Us ke pās kīnā dān hā?</i>
To what people do these horses belong?	<i>Yāh ghōṛe kīn log ke hāi?</i>

¹ If the latter meaning be intended, stress should be laid on the word *hāi* or *hā*.

² Future tense of *milāḡ* to be obtained etc."

What relation is he of yours ?	Π'υλ τ'αμλάρδ' ε'α'α'α' α'ο'α' α'α' ?
You (Your Honour) here and why ? How is it you are here ?	Άρ γαλδ' ε'α'α'δ' ?
Of what is this toy play thing made ?	Υ'α' ε'α'α'α'α' ε'α'α'ε'-ε'α' α'α' ?
How can you ¹ fight with me ² or Who are you to fight with me ?	Τ'α'α' α'α'α' α'ε' ε'γ'α' λ'α'ρ'α'ε' ?
What kind of animal is this ?	Υ'α' ε'α'α'α' α'α'α'α'α' α'α' ?
What is the milk like ?	Δ'α'δ' ε'α'α'α' α'α' ?
How big it is ³	Κ'α'α'α' (α'ε' ε'α'α'α' α'ε' ε'α'α'-α'α'α'α') α'ο'α' α'α'.
How ill he is ⁴	Π' α'λ' λ'ο'ι'α' ε'α'α'α' α'α' (α'α'α' = ε'α'α' α'α'α'α' ε'α'α'α' α'α' α'α'α'α' α'α' how can he be ill ?)
However brave he may be	Π' α'λ' α'α'α'α' α' α'α'α'α' α'α' ?
Not to mention his playing (setting a side his playing) his singing is excellent	Α'α'ε' α'α'α'α'α' α'α' ε'γ'α' α'ε' α'α'α' α'α'α' α'α' α'α'α'α' α'α'α'α' α'α'.
The train must have come in a long time ago	Α'ε'α' α'α' α'α' α'α'-α'α' α' α'α'α' ?
How could the gait of the chakor partridge compare to here ? (Le it could not compare)	Χ'α'α'α' α' α' α'α'α' α' α'α'α' α'α'α' α'α'α'α'α' ? ⁵

¹ But with a difference in intonation. Α'γ'λ' α'α'α' α'ε' τ'α'α' λ'α'ρ'α'ε'.

² "What do you want to fight with me ?"

³ Accusative of Person. α' of α'α'α'.

⁴ Future 3rd pers. sing. future of α'α'α'α' to move he is to move.

I know what I have to do	Mae jhāñ hū̃ kī mus̃kē kyē kyē karāñ chāhīye. ¹
Now I understand what dool sion to give	Ab mañ samjhā ² kī kyē jaspāñ karāñ chāhīye. ¹
Black you call him? he's a griddle (i.e. as black as the bottom of a griddle)	Kāñkī kyē? tārāñ hāñ.
I know who the thief is.	Mā lūm hāñ (or hū̃) kī chor hūm hāñ
I know what is in this box	Mus̃kē mā'ūm hāñ kī is bak mā kyē kyē ³ chīñ hāñ

LESSON 7

The following is a paradigm or example of the conjugation of the *neuter or intransitive verb girāñ to fall*.⁴ It may be observed that the tenses naturally divide themselves into three groups of three tenses each.

(a)—Root *gir* fall thou Pres. Part. *girāñ* (hū̃) falling Past Part. *girā* (hū̃) fallen Conj. Part. *gir-hū* or *gir-ke* (rarely *gir⁴*) having fallen Adv. Part. *girs hī* immediately on, or in the very act of falling as soon as—fell Noun of Agency and Future Part. *girs-ardīñ* faller or about to fall.

(1) *Tenses of the Root.*

Active I fall or may fall etc.

- 1 *Mae gir-ñ* I may or should *Ham gir-ñ* we etc.
fall, were I to fall.

¹ Chāhīye is necessary "

² Pratīte.

³ *Kyē kyē*, what various (things).

⁴ This shortened form often indicates more haste than the full form.
Vid. also L. 55 (d).

- 2 Tā gir-e thou etc
3 Wāḥ gir-e, he etc

Tam gir-o you etc
Wāḥ gir-ē they etc

Note that though in Greek the Aorist is a past tense in Hindi and Urdu it corresponds to a Present Subjunctive

The FUTURE. I shall or will fall etc is formed by adding to the Aorist gā for the masc and gi for the fem sing and ge for the masc and gi for the fem plur

	m.	f.		m	f
1	Mas gir-ā-gā	gi		Ham gir-ē-ge	gi ¹
2	Tā gir-e-gā	gi		Tam gir-o-ge	gi
3	Wāḥ gir-e-gā	gi		Wāḥ gir-ē-ge	gi

IMPERATIVE Let me fall etc differing from the Aorist in the second pers. sing only

Sing

- 1 Mas gi -ā let me fall
2 Tā gir fall thou
3 Wāḥ gir-e let him fall

Plur

Ham gir-ē let us etc
Tam gir-o fall ye
Wāḥ gir-ē let them etc

(2) Tenses of the Present Participle

The CONDITIONAL. Had I fallen, or I would have fallen.² etc

	m.	f.		m.	f
1	Mas gir-ā or gir-ī			Ham gi -le (m. or f) ¹	
2	Tā gir-ā or gir-ī			Tam gir-le or -ī	
3	Wāḥ gir-ā or gir-ī			Wāḥ gir-le or -ī	

¹ Ham is always masc., except in the Punjab.

² Refers to time past present or future but usually for past

PRESENT I fall or am falling etc

m	f	m	f
---	---	---	---

- | | | | |
|---|-------------------------------------|----------------------------|--|
| 1 | Mai girā hā ¹ or girī hā | Ham girte ² hai | |
| 2 | Tū girā hai or girī hai | Tum girte ho or girī ho | |
| 3 | Wah girā hai or girī hai | Wah girte hai or girī hai | |

IMPERFECT I was falling or used to fall, etc.

m	f	m	f
---	---	---	---

- | | | | |
|---|--------------------------|----------------------------|--|
| 1 | Mai girā thā or girī thā | Ham girte thā. | |
| 2 | Tū girā thā or girī thā | Tum girte thā or girī thā | |
| 3 | Wah girā thā or girī thā | Wah girte thā, or girī thā | |

(3) Tenses of the Past Participle

PRETERITE or PAST TENSE. I fell.

m	f	m	f
---	---	---	---

- | | | | |
|---|-------------------------------|------------------|--|
| 1 | Mai girā ³ or girī | Ham gire | |
| 2 | Tū girā or girī | Tum gire or girī | |
| 3 | Wah girī or girī | Wah gire or girī | |

PERFECT I have fallen

m	f	m	f
---	---	---	---

- | | | | |
|---|-------------------------------------|--------------------------|--|
| 1 | Mai girā hā ¹ or girī hā | Ham gire hai | |
| 2 | Tū girā hai or girī hai | Tum gire ho or girī ho | |
| 3 | Wah girā hai or girī hai | Wah gire hai or girī hai | |

¹ An old form of the Present still used locally is formed by adding hā¹ etc to the Aorist, as mai girā hā etc.; haigā m. and haigī f are sometimes used for hai.

² Ham is always mess. except in the Panjab.

³ In verbs like nikāl-ā, intr "to come out, turn out" the Preterite is nikāl and not nikāl-ā as would be expected so too samāihāl samāihāl.

PLUPERFECT I had fallen

- | | | | |
|---|--------------------------|----|---|
| m | | | |
| 1 | Has girā thā or girā thā | m. | f |
| 2 | Tā girā thā or girā thā | | |
| 3 | Wāh girā thā or girā thā | | |
- Ham girā thā
Tum girā thā or girā thā
Wāh girā thā or girā thā

(b) Additional Tenses

1 Future Imperative 2nd per mg and pl Tā or tum girāye
(" (m the future) (This form also used as a 2nd pers. sing
Precative for the Deity)

2 Respectf l Imperative Respectf l Aorist or Impersonal Aorist
2nd person pl (āp) girāye please fall (now) one should fall (now)
(In this form there is a slight idea of command);

3 Future Precative 2nd or 3rd persons pl (āp) girāyē please fall
(m the future). (In this form there is no command)

4 Wāh girā hē he may be falling; wāh girā hēhē he will or must
be falling; wāh girā hēhē had he been (or he would have been) falling
etc (of time past or present not of future); girā hē he may have
fallen; girā hēhē he will or must have fallen wāh wāh girā hēhē had
he fallen etc (of past time only)

5. In transitive verbs tenses formed from the Past Part require
the agent case (m)

The personal pronouns except when emphasis is required may be
omitted especially in those tenses in which the endings clearly indicate
the number and person such as the Future.

(c) The Negatives These are *na* and *na*hī The first
prohibitive only precedes or follows the Imperatives it is
impersonal and so the modern tendency is to discard it
In stead of *na* *na* can precede or *na*hī follow the Impera
tives (or the Infinitive when the latter is used as an Impera
tive)

¹ In āp gir there is no command.

Nah alone is used with the Present Tense.

With the Aorist and the Past Conditional *na* is preferred but *nah* may be used.

(d) The next is a verb of extensive use and is conjugated precisely like the preceding —

Howā to Be or Become

Root *ho* Pres. Part. *hotā* (Am, D) Past Part. *hū* Con-
junct Part. *ho-kar* or *ho-ke* (rarely *ho*¹) having become Adv
Part. *hote* As immediately on becoming or happening, as
soon as etc Noun of Agency and Fut Part. *hote-rodā* be-er
or about to be or become

(1) *Tenses of the Root*

AOUST I may be or should be, etc

1	<i>Maī hū</i>	<i>Ham hū</i>
2	<i>Tū ho</i>	<i>Tum ho.</i>
3	<i>Wū ho</i>	<i>Wū hū</i>

FUTURE I shall or will be, etc.

1	<i>Maī hōgā, or -gi</i>	<i>Ham hōge.</i>
2	<i>Tū hōgā or -gi</i>	<i>Tum hōge, or -gi</i>
3	<i>Wū hōgā or -gi</i>	<i>Wū hōge, or -gi</i>

IMPERATIVE² Let me be, etc

1	<i>Maī hū.</i>	<i>Ham hū</i>
2	<i>Tū ho</i>	<i>Tum ho.</i>
3	<i>Wū ho</i>	<i>Wū hū</i>

¹ *Vide* also Lesson 55 (d).

² Compare with the Pres. (Aor.) Tense p. 2.

³ In this verb identical with the Aorist.

(2) *Tenses of the Present Participle*

INDEFINITE Had I been or (would that) I had been.

1	Maĩ	} koka or kofi	1	Ham	kote	} kote or kofi
2	Tu		2	Tum		
3	Wuh		3	Wuh		

PRESENT I am, or become etc

1	Maĩ kofi or kofi kũ	1	Ham	kote kũ
2	Tu kofi or kofi kũ	2	Tum	kote or kofi kũ
3	Wuh kofi or kofi kũ	3	Wuh	kote or kofi kũ

IMPERFECT I was becoming or used to become

1	Maĩ	} koka thĩ	1	Ham	kote thĩ
2	Tu		2	Tum	kote thĩ
3	Wuh		3	Wuh	kote thĩ

(3) *Tenses of the Past Participle*

PRETERITE or PAST TENSE I was or became

1	Maĩ	} Thĩ or kũ,ĩ	1	Ham	Thĩ or kũ,ĩ
2	Tu		2	Tum	Thĩ or kũ,ĩ
3	Wuh		3	Wuh	Thĩ or kũ,ĩ

PERFECT I have been or become.

1	Maĩ kũ,ĩ or kũ,ĩ-kũ	1	Ham	kũ,ĩ kũ
2	Tu kũ,ĩ or kũ,ĩ-kũ	2	Tum	kũ,ĩ or kũ,ĩ-kũ
3	Wuh kũ,ĩ or kũ,ĩ-kũ	3	Wuh	kũ,ĩ or kũ,ĩ-kũ

PLUPERFECT I had been or become

1	Maī	} <i>Haī thāī</i> or <i>haī thāī</i>	1	Ham	<i>Haī thāī</i>
2	Tū		2	Tum	<i>Haī thāī</i> or <i>haī thāī</i>
3	Wah		3	Wah	<i>haī thāī</i>

- 1 Fut. Impera. *Haīyo* (irregular)
- 2 Respect Impera etc *Haīye* (irregular)
- 3 Future Preceptive *Haīyogāī* (irregular) ¹

LESSON 8

(a)— <i>Chis</i> pl. <i>chisī</i>	Thing
<i>Koī</i> (with noun in sing.) gen <i>hīī tū</i> pl <i>tū</i>	Some-one any one some any one a certain one about nearly
<i>Kāī ek</i> or <i>tū</i>	Several.
<i>Koī nahī</i>	No-one
<i>Kuchā</i>	Something somewhat at all some, a few
<i>Yā kuchā</i> or <i>itnā kuchā</i>	All this so much
<i>Kitnā kuchā</i>	However much
<i>Koī chis</i>	Something
<i>Kuchā nahī</i>	Nothing
<i>Koī koī</i> pl	A few
<i>Baṛ-e</i> , or <i>baṛ</i> pl.	A few some (persons or things)
<i>Ghar</i> H m.	House home family

¹ The other additional forms are regularly formed.

Kāṇaḥ 1 m	Compartment case (<i>alone</i> it does not mean 'house')
Kābīṭar kṛāna	Pigeon-house, dove-coot
Saṁ or saṁ	One hundred
Deḥ	One and a half
Bis	Twenty
Ādhā adj	Half
Ek do or ek āth	One or two
Manjād adj	Existent <i>also</i> present available
Īṣṭr adj	Present ready
Kāṭh adj and adv	Empty vacant only
Āḥaṁ 1	An hour a watch or clock.
Bāṅḥā m	Originally a thatched house now any one-storied house (of European <i>is</i> <i>hfon</i>) <i>also</i> the Bengali language
Ḍam m	Breath life a moment a breath
Ek-ḍam	At once immediately (<i>rūḷq</i>) direct completely
Ek-ḍam ac	All together
Bc-ḍam	Out of breath
Ḍant 1	Leisure opportunity

¹ Except in Peralan constructions

² Originally there were 60 *phayls* in one *da* and eight (*rūḷḍam*) so one *phayl* was about 4 minutes

PLUPERFECT I had been or become

1	Maĩ	} <i>Hu,ā thā</i> or <i>hu,ā thā</i>	1	<i>Hām</i>	<i>Hu,ā thā</i>
2	<i>Tū</i>		2	<i>Tām</i>	<i>Hu,ā thā</i> or <i>hu,ā thā</i>
3	<i>Wūh</i>		3	<i>Wūh</i>	

- 1 Fut. Impera. *Hājye* (irregular)
- 2 Respect Impera, etc *Hājye* (irregular)
- 3 Future Precative *Hājyega* (irregular) ¹

LESSON 8

(a)— <i>Chiz</i> , pl <i>chiz</i>	Thing
<i>koĩ</i> (with noun in <i>ing.</i>) gen. <i>koĩ kī</i> pl <i>koĩ</i>	Some-one any one some any one a certain one about nearly
<i>Koĩ ek</i> or <i>koĩ</i>	Several
<i>Koĩ nahī</i>	No-one
<i>Kuchh</i>	Something somewhat at all some a few
<i>Yeh kuchh</i> or <i>itna kuchh</i>	All this so much
<i>Kitna kuchh</i>	However much
<i>Koĩ chiz</i>	Something
<i>Kuchh nahī</i>	Nothing
<i>Ko, ko, pl.</i>	A few
<i>Bas, or bas pl.</i>	A few some (persons or things)
<i>Ghar H m.</i>	House home family

¹ The other additional tenses are regularly formed.

Ākāśa P., m	Compartment case (alone it does not mean house) ¹
Kābhīra- khānā	Pigeon house, dove-cot
Sau or sa	One hundred
Deṭh	One and a half
Bā	Twenty
Idhī adj	Half
Ek do or ek ūṭh	One or two
Mauṭh ad]	Ext tent also present avail- able
Haṭh adj	Present ready
Khūtū adj and adv	Empty vacant only
Thaṭh ² L	An hour a watch or clock
Bhāṭh m	Originally a thatched house now any one-storied house (of European fashion) also the Bengali language
Dam m	Breath, life a moment a breath.
Ek-dam	At once immediately (rule) direct completely
Ek-dam sa	All together
De-dam	Out of breath
Farant f	Leisure opportunity

¹ Except in Persia constructions

² Originally there were 60 ghats in one day and night (60 dīn) a
new ghat was about 1 mile long.

<i>Furqat pīnā</i>	To get an opportunity
<i>Kabūtar m</i>	A pigeon a cock-pigeon.
<i>Kabūtārī f</i>	Hen pigeon
<i>Mahagūṇ adṛ</i>	Dear in price.
<i>Mahagūṇī f.</i>	Scarcity of provisions, famine.
<i>Sasāḍ adṛ</i>	Cheap.
<i>Rūpaya, m. sing</i>	A rupee money
<i>Rūpāī pl.</i>	Rupees money
<i>Ray f.</i>	Opinion.

(b)—(1) *Koṣ* when it means about a few nearly is not inflected as *Koṣ dāṣ mīnā mī āṛo = dāṣ ek mīnā mī āṛo* come in about ten minutes grammatically this should be *koṣ dā mīnā mī* but this latter is not the idiom *Koṣ dāṣ mī* in a few minutes *koṣ dāṣ (mī)* some time or other

The plural of *koṣ* is *koṣ* several, but *koṣ*'s *s* often takes its place *koṣ*'s may be used with or without a noun, but *koṣ* always requires a noun after it *koṣ*'s *kāṭhī koṣ* but *ko āḍhī kākī koṣ*

(2) *Koṣ* requires the noun and verb to be in the singular as *koṣ dāṣ mī āṛo* some such day will come " *koṣ pāṛī mī mārū chālī koṣ* he will die in a few hours "

3 *Koṣ* a certain can also be substituted for the definite article *ek* a one *vidē (c)*

(c)—*Kachā* is sometimes used before persons, *vidē* last examples in lesson 9 (b) In *Yīḥ bālī kachā āḍhī koṣ* "he too is somewhat of a man," *kachā = kīn-qadr* adv

(d)—*Hogū* "will be" also signifies "must be" as *īfālī ek aur akher hī hogū* "there must be will be yet another tiger there.

(c)—*Ek* placed after number signifies about as *Sax ek* "about a hundred," but *ek sax ek* "one hundred and one" *sax ek* "about ten" *Ek* also takes the place of the indefinite article in English, "a"

Ek sāl means "one or two."

LESSON 9

(a)—In the sense of "present" *kāṭir* is used for inferiors and *manjūd* for superiors or inferiors and also for things. *Das rūpiya manjūd hai* = there is a sum of ten rupees in hand but *das rūpiya kāṭir hai* = "I have ten rupees at your service." *Ḥāṭir* for things is used only to superiors

(b)—Is there any one? (i.e. *Koī hai?*

Is any one in?)

Some one or other must be at home *Koī na ho, ghār mē hoṡ*

There is no one (at home) *Ko, nālī hai*

There is nothing or it is nothing *Ko, chī nālī hai or Kuchā nālī hai*

There must be something in the house *Koī chī ghār mē hoṡ*

There must be something or other *Kuchā na kuchā hoṡ*

There must be about 150 rupees in hand. *Ko, dēṡ sak rūpiya¹ mēṡ hoṡ*

There is some little salt *Kuchā kuchā² namak to hai*

¹ A collective noun takes a singular verb.

² Note the force of repeating the word. This matter is fully dealt with in Lesson 4A.

There were about twenty persons present	<i>Ek ek ādmi wāhī maujād the</i>
About half a seer of milk	<i>Koṣ ḍāh¹ ser dādh</i>
One or two houses	<i>Ek ḍāh ghorā</i>
Home bungalow or other must be vacant	<i>Koṣ na koṣ bāgla bhālī to koga</i>
In a few hours	<i>Koṣ ghari mī²</i>
In a few moments	<i>Koṣ dam mī</i>
What else? or Of course	<i>Aur kya</i>
I have no leisure now	<i>Is waqt mayhe jurgat bahī¹</i>
Some say one thing and some another	<i>Ber-e kuchh kuche hai, ber-e kuchh</i>
This is nothing	<i>Yeh kuchh bāt nahī</i>
It is not so	<i>Yeh bāt nahī hai</i>
Some people are of one opinion and some of another	<i>Be pā² ke kuchh ray hai ba pā ke kuchh</i>
There are a few people here	<i>Koṣ koṣ ādmi yāhī hai</i>
There is a little grain	<i>Kuchh āṭa hai</i>
What is the matter? Nothing	<i>Kya hai? Kuchh nahī.</i>
This is not at all good.	<i>Yeh kuchh acchahī nahī hai</i>
I have no more (let near me is nothing more)	<i>Mera pās aur kuchh nahī hai.</i>
They have several pigeons	<i>Unke pās kaṣī (or kaṣī ab) baṭṭar hai</i>
How many?	<i>Kisse?</i>

¹ Colloquial for *ḍāh*.*Ke t ch ghari mī* = in about an hour.² Pl. of *ber*.

Everything is ready	Sab kachh ¹ taiyār hai
Of those summoned, some have come and some not	Jo log bulāe gaye the un me se kuchh ā hai aur kuchh nahī
I will buy some of these bullocks	En se kuchh bul bul lāū
He is suffering all this afflic- tion for your sake	Us k samān ke tē gah me ² kuchh dukh utāhne hai
However much you exert yourself (still) your object won't be obtained	Kise kuchh ko b h karo magar samān samānē pāne na ho
Does such a thing ever ³ happen?	Koi (or kahi) awā bhi ladā hai
He does not get angry with his servants when they commit (only) one or two faults	Ek dōh bhi ho-gaye par unhe apne amālat par ghāso nahī hai

LESSON 10

(a)—We shall next introduce a few verbs—

Day	Din (m.)	Night.	Rāt (f.)
City	Shahr (m.)	A boat	Nāo (f.)
River	Daryā (m.)	A tree.	Darakhāt (m.)
Forest	Jangal (m.)	A road.	Rāh (f.)
A plain.	Maidān (m.)	Fruit	Mewa Phal (m.)

¹ Sab ko. I mean log is vulgar

² Kuchh here means "some" an indefinite number; but koi or koi b means "several" "few"

³ Not the use of koi for koi.

Water	<i>Pāñī</i> (m.)	Bird.	<i>Parīad</i> (any bird) (m.)
Fish.	<i>Machhī</i> (f.)		<i>Chīrpā</i> (small bird) (f.)
Lane or narrow street	} <i>Kācha</i> -s (m.)	Name	<i>Nām</i> (m.)
row		People.	<i>Log</i> (m. pl.)

Intransitive Verbs

To stay dwell	} <i>Thakarnā ruknā</i>	To flow	<i>Bahnā</i>
To come		To proceed advance	} <i>Āge barhnā</i>
To go	<i>Jānā chīlānā</i>	To retreat, fall back	
To run.	<i>Dāṣṭnā</i>	To sit down.	<i>Baiṭhānā</i>
To sleep.	<i>Sonā</i>	To return.	<i>Phirānā</i>
To arrive	<i>Pañchānā</i>	To die. <i>Marnā</i> (Past P. <i>marā</i> and <i>mā, ā</i> or <i>mu, ā</i>)	

(b)—A sentence formed by an active or transitive verb consists of three parts,—the nominative, the verb and the object as “The tiger eats flesh” = *shar goṣṭi khāṭi hai*. Here *shar* is the nominative *goṣṭi* the object and *khāṭi hai* the verb. Generally speaking, the Hindustāni arrangement is, first the nominative or agent, then the object and lastly the verb. The nominative and object may of course be much more complex than in the foregoing sentence thus, “The tiger of the forest eats the flesh of all other animals” = *jangal kī shar sar sab fānārō kī goṣṭi khāṭi hai*. In languages with regular cases like Latin, the object is put in the accusative case which has generally a termination different from the nominative. In English always, and in Hindustāni often, the accusative is the same as the nominative and is to be determined merely by inference or post

tion. There are, however in Hindūstānī instances in which it is necessary to distinguish the object by the addition of the post position *ko*

(c)—Bread a loaf	<i>Roti</i> (f.)	Meat	<i>Goshi</i> (m.)
Butter	<i>Makkhan</i> (m.)	Milk	<i>Dhāl</i> (m.)
Wine.	<i>Sharāb</i> (f.)	Rice (boiled)	<i>Bhāt</i> (m.)
Tea.	<i>Chāi</i> (f.)	Plate (any utensil)	<i>Bartan</i> (m.)
Any light meal.	<i>Vāshitī</i> (m.)	Spoon	<i>Chamcha</i> (m.)
Breakfast	<i>Phāṛus</i> (f.)	Sugar	<i>Shakar</i> (m.)
		Sugar-candy	<i>Misri</i> (f.)
Knife	<i>Okhura</i> (f.)	A letter	<i>Chithāī</i> (f.)
Fork spur thorn.	<i>Kāī</i> (m.)	News	<i>Khabar</i> (f.)
Cold.	<i>Thandī</i>	Clean Pure	<i>Ṣāf</i>
Hot	<i>Garm</i>	Strainer	<i>Ṣāfi</i> †
Sweet	<i>Mithai</i>	Ready	<i>Taiyār</i>

Transitive Verbs

To throw	<i>Phēkai</i>	To learn (how to do)	<i>Sikhāi</i>
To bring	<i>Lāi</i> †	To give	<i>Denāi</i>
To make (prepare)	<i>Banāi</i>	To say tell.	<i>Kahāi</i>
To eat.	<i>Khāi</i>	To see look.	<i>Dekhāi</i>
To drink.	<i>Pīai</i>	To hear	<i>Sunāi</i>
To make do.	<i>Karnāi</i>	To strike.	<i>Mārnāi</i>
To place put	<i>Palāi</i>	To read study	<i>Pāhāi</i>
To take away	<i>Le jāi</i> ‡	To write	<i>Likhāi</i>

† Does not admit of agent case (*ne*) as *le m le-jai* vide L. 13 (c) 2.

‡ Though transitive in meaning this verb does not take *ne* vide L. 13 (a) and (c).

To call	<i>Balānā</i>	To take	<i>Leñā</i>
(८)— <i>Kaknā</i>		To say tell to command to compose poetry	
<i>Bolnā</i> 1		To utter sounds to speak	
<i>Utarñā</i> intr		To descend alight dis- mount disembark halt on a journey put up at to cross over	
<i>Utrāñ</i> t		Descent	
<i>Utarñā</i> tr		To take down, etc	
<i>Utarñāñ</i> caus		To make to descend, etc	
<i>Pal</i> m.		Bridge.	
<i>Ḡāñ</i> f (pl <i>ḡāñā</i>)		Cart carriage	
<i>Thakā</i> m		Contract	
<i>Thikā ḡāñ</i> (used in Bengal)		Hackney-carriage	
<i>Mam</i> , m		Taste enjoyment	
<i>Be-mam</i>		Tasteless	
<i>Phika</i> adj		Insipid, without taste	
<i>Buḡḡar</i> m.		Fever vapour steam exha- lations from the ground.	
<i>Tap</i> f		Fever	
<i>Chaykñ</i> intr		To climb to mount.	
<i>Chaykñā</i> caus.		To make to climb or mount	
<i>Chaykñāñ</i> f		Ascent invasion	
<i>Toḡ</i> m.		Male parrot.	

Taḡī' f (ḡī' I era)
 Appara m

Ḥaqq m
 Ḥaqqār sub. and adj
 Mustaḥḥiq' (kū) partic
 Ḥabībān m

Tarīf f

Ḥiḥāq m
 Vā-ḥiḥāq' f
 Ḥiḥāq-an adr
 Mustaḥḥiq' v partic
 Ḥad' f
 Ḥiḥāq' f
 Ḥiḥāq' adj
 Ḥiḥāq' f
 Ḥarāb m
 Ḥiḥāq' f

Ḥanām m
 Baḥḥāsh f
 Qaḥ m

Female parrot
 A hackney-carriage stand a
 riding school

Right due
 Rightful rightful owner
 Deserving of entitled to
 Family (in the sense of line
 age)

Praise (also in writing
 specification)

Agreement concord chance
 Discord disagreement
 By chance

United, agreed unanimous
 River stream

Labour
 Laborious hard working
 Sweetmeats pudding

Drunkard wine-bibber
 Privilege consideration
 favour

Steward of any kind.
 Reward in money
 Cook

1 There is also a small cane-bird called ḥiḥāq' or ḥiḥāq' the common Rose-
 Finch (*Corydoras erythr. m.*).
 2 Derived from the Arabic root ḥaqq it takes the primitive.
 3 Ba-ḥiḥāq' is vulgar

<i>Bich</i> , sube m. and prep.	Middle midst.
<i>Paideri</i> sube. and adv	Infantry on foot.
<i>Qābīl</i> prep and adj	Fit worthy able.
<i>Qābīlīyat</i> (<i>qābīlīyyat</i>) f.	Fitness merit.

LESSON 11

(a)—The difference between *kahāñ* and *bolāñ*¹ is that the former is used of articulate speech only whereas the latter meaning "to utter sounds" can be used of animals, as *Marī toñ bolñ kati* = "my parrot is screaming or calling out" but *Mari toñ Māññ Māññāñ² kahñ kati* = "my parrot says Pretty Polly" *Kahñā* to say tell command *bolāñ* to speak "

(b)—*Bolāñ* is often vulgarly used for "to tell, to say" but this is generally incorrect. It is, however quite correct to say *Bolo mat* = keep quiet, don't utter words "

Bolāñ however may be correctly used before direct narration as *Wah bolē ki "mai ā gāñ"* "he said he would come (lit. he said I will come)" but *Señ ki bolō ki gahñ āñ* (or *āñ*) tell the said to come here (lit. tell the said that he should come here) "is vulgar *āñ* is *to gahñ āñ* (to) kahō (not bolō) "

(c)—The use of *bolāñ* in such phrases as the following is colloquial — *Āī argay mat gharū kuchh nahī bolē* "the horse did nothing was quite quiet, to-day in the riding-school."

(d)—*Chāghāñ* in its literal sense requires *par* as *Wah*

Kahāñ requires *se*—vide Lesson 12 () but *bolāñ* does not.

¹ *Māññ*, term of respect, as Mr.; *Māññāñ* from *māññāñ* "sweet."

² The use of *bolō* in such a case is incorrect. Vide L. 20 (a) (3).

darughā par *charkā* but in its metaphorical sense (when a substitute for *ānā*) it requires the dative as *Majhe bukhār* (e)—He speaks good Persian. *Wak achchhi Farn bolā hai*

He composes good Persian *Wak achchhi Farn kaktā hai*
verse
This has no taste at all It is *Is mē kuchh bhī mas māi*
insipid *hai pishā hai*

It is tasteless It is very taste- *Be-mas hai bahut hi be-mas*
less indeed *hai*

There is very little water in *Wādī mē thodā pāni hai us*
the river can you feed it? *se pashāl utar-sakoge?*

No we must cross by the *Nahī! pul par se utarnā hoga*
bridge

I have fever since yesterday *Kal se bukhār charkā hai*
it has not left me yet. *ab tak nahī wīrā*

I will make the carts cross by *Gāryō ko pul par se utarnā*
the bridge *denā*

Are that family (i.e. its vari- *Us bhāndū mē mīlāq hai*
ous branches) friendly with
each other?

By chance I caught his eye *Mīlāq-an mein dilk us se lag*
All are agreed or are un- *or mere uske chār dikhā hai*
animous. *Sab muttāq hai*

1 *Na* for "no" is vulgar

2 The pronoun *ham* he to us" (or *ham* he etc., as the case may be) is understood.

3 The pronoun *mayl* he (or whatever the person may be) is understood.

4 Probably for more *ut* *darmiyān*; *dikh* is focalization (Fide p. 22
note 11).

The native officers don't pull together	Sarrārs̄ kē bich nā illi/s̄gī hai
This is my right just due No it is a privilege.	Yāh marā haqq hai Nāhī na āgīt kī bāt hai
All are entitled to loot money	Lai kē rūpas kē sab munṭahīqq hai
This is an admirable praiseworthy creditable book	Yāh kitāb is nī/ kē ḥā, iq hai
This coolie is hard working he is entitled to a reward	Yāh qull mīknaś hai in am kē ḥā iq hai or in am lā munṭahīqq hai
He is worthy of pity	Wah rukm kē qāḥīl hai
He got angry	Us lō pāṣan chārḥā (or āyā)
I just sat on his head 'till he consented to do this	Ḥai nah gardan par chārḥā ab pākar yāh hām karne ko rāzī huḍ
Vice scums dishes (to eat)	(Arms pars khānd)

LESSON 12

(a)—When the object of a transitive verb is definite or specific the postposition *kō* is added, as a general rule for example *lākar kō* signifies "bring (a) knife" but for "bring *that* knife" the postposition *kō* is usually added thus *us chāurī kō kō*.

Kīl is *śir par baithā* is also the idiom.

* *Jab* is often, as here idiomatically used for *ab*. *Jab* pākar gives the idea of unwillingness, vide also Lesson 87 (a) "then and then only"

See last example in L. 4 and footnote.

EXAMPLES

Put (the) water on the table

Pāni me par rakho

Take away (the) sugar

Shakar (not ko) le jāo

Clean (make clean) this plate

Is bāsan ko pā/ karo

Cool the water

Pāni ko thandā karo

(b)—Isi māl m

Use

Isi māl karāñ

To use

Barān H tr

To use

Ham me kama

To use

Ham denā

To be useful

Ilāh

Proper fitting

Ilāhī adj

Fair moderate

Vankar m

Low servant

Vankarī f

Service

Qimat f and Qimāt adj

Price Costly

Lagām pl lagāmī f

Bridle

De-lagām adj

Unruly without bridle

Chantū pl ghañt m

Hour (= ghari) bell gong

Sipka f

Ladder also stairs steps
(For stairs the pl *uphāñ*
is generally used)

Jahā pl naha m

Ship

Pallā pl pālāñ f

Regiment of foot

Payā m

Camping-ground stage

Ball conj

Not rather moreover but

1 When "but" means "instead of" it must be rendered in Hindi
et al (not in Persian) by balli

<i>Thandā hōnd</i> intr	To become cold also to die
<i>Bāt kūtā</i> tr	To contradict to interrupt
<i>Satānā</i> tr	To tease harass persecute
<i>Pharī</i> f	Smartness
<i>Pharīd</i> adj	Smart active
<i>Bhālā-māns</i> Hindi, m	Gentleman (lit good man)
<i>Karōd</i> adj	Bitter
<i>Māh karōd</i> karnā	To look sourly give sour looks

(c)—*Koḥ* *karōd* *lāp* means bring me a servant but *karōd* *ko* *sāḥ* *lāp* means bring the servant with you implying that there is only one, or referring to one previously mentioned.

If however the object is lifeless the *ko* is often omitted as *pāṛ* *khāṛ* *karo* stop the cab

(d)—The *ko* of the direct object is added to (1) definite nouns (2) proper names (3) to the interrogative pronoun *kis* (4) to personal pronouns (5) to persons *Us* *ne* *kis* *kuṭī* *bhēj*-*diyā*? but *kis* *karōd* *ko* *bhēj*-*diyā*? *mai* *ne* *sab* *bhēj*-*diyā* "I sent all (the things) *mai* *ne* *sab* *bhēj*-*diyā* I sent all (the dogs)" but *mai* *ne* *sab* *ko* or *sab* *ko* *bhēj*-*diyā* I sent all (the persons)

Remark.—The *ko* is, however occasionally omitted even after persons. In, *us* *ne* *swī* *ān* *ādām* *qatl* *kiyā* he killed only three of the men," the omission of the *ko* gives the idea of men of no importance

(e)—The *ko* is added to even indefinite nouns if its omission could cause any ambiguity as *Māi* *am* *phā* *ki* *ek* *ḥin* *karōd* *ko* *dekh* *kar* *bhōḡtā* *hai* "I guessed he was running away from some wild beast" omit the *ko* and *ḥin* might be mistaken for the subject

In such sentences as *Sirkā dūtā ko phārsā hai* vinegar curdles milk " *Agar koī sharāb ko sharbat se badle* were any one to exchange wine for sherbat " the *ko* cannot be omitted.

(f) — (1) The *ko* cannot or should not, be used in the same clause as the sign of the indirect object (dative) and of the direct object (accusative). After verbs of giving and (often of) sending *ko* is generally used (or the dative and the direct object therefore often cannot take *ko* *Jā kī bhay do* send John " *Mai se kī wafarrī se kī pas bhay-di-jā* I sent him a clerk as a servant " but with *ko* — *I sent him one* my clerk (with a message).

() Personal and demonstrative pronouns however have two forms of the dative and accusative and advantage may be taken of this fact when both a dative and an accusative occur in the same clause but *ko* will indicate the accusative as *U ko ek pūchā se milā (not milā kō) di-jā* — A girl gave it to me but *mayāe ghār (kō) le-go-yā* he took me home " ; use (dat.) as *ko sōp-di-jā* — he made him over entrusted him to him " Instead of *in kūtā kō sam kō parkā chāhiye* "you should read these books " write either *in kūtā kō sam kō chāhiye* or *lee pū kūtā kūtā parkā chāhiye*.

Remark.—It will be noticed in these sentences the accusative precedes the dative.

(2) If however a noun and a pronoun occur as direct and indirect object the *ko* may indicate either the dative or the accusative but the accusative will come first.

(g) — After the demonstrative pronouns *yā* and *wā* with or without noun the *kī* can optionally be inserted or omitted except after verbs of giving etc. i.e. after verbs that take a dative as well as accusative as *U se wā kūtā se kō dā* — he gave him that book " *wā do* — give me that " but either as *kūtā kō se kī pū bhay-di-jā* or *wā kūtā se kī pas (or wā) bhay-di-jā* *yā (not kō) number* — having heard this " but either *yā kō* or *ko kō number* — I know about means — him her it.

(h) — It was stated in (d) that *ko* is used after persons. It may however be omitted after *kor*-significant persons as; *Tamām apillī wā kī bhay-di-jā* or *sewām apillī kō wā kī bhay-di-jā* — he sent all the soldiers there "

(i)—Examples of the *ko* of the indirect object or dative
Adhā rat ko at midnight " *sanichar ko on Saturday*"
Lahor (ko) gaya "he has gone to Lahore" *das rūpai ko*
 for ten rupees *kitāb us ko bhej-di* he sent him the book
 he sent the book to him It is also used with the infinitive
 as *Wah jāne ko taiyār hai* he is ready to go.

Remark.—The *ko* of the dative of motion to is generally
 omitted except in the Punjab It is occasionally inserted to
 avoid awkwardness as *Leḍī Bāgh jāo* drive to the Eden
 Gardens but *Leḍī Bāgh ko tak hāt-ke chalo* drive us quickly
 to the Eden Gardens. If *ko* is omitted in the last example
 the sentence becomes clumsy vide also L. 57 (j) The *ko* in
 adverbs of time may be omitted.

(j)—*Mārā* with *ko* means either kill or beat, accord-
 ing to the context Without *ko* for animals of size it means
 to kill but for insects etc with or without *ko* it can
 only mean to kill *Jān se mārā* means to kill

(k)—You now speak good *Ab bahut achchhe Hindūstānī*
Hindustānī ? *bolte ho ?*

No—only moderate so so *Vahī, wājib*

Tell me its right fair price *Iski sūyibē qīmat bolo*

This is in use *Yeh to isī mal mē hai*

I came down the hill in one
 hour *Mas pahar se ek ghante mē*
utrā

Dismount (from the horse) *Uthre se utro*

He came down the ladder
 (or stairs). *Wah uphē se utar-āyē*

We however disembarked in
 Calcutta *Ham log to Kalkatta mē jāhāz*
se utre.

I shall put up at the hotel
Help me to mount

Maṣ to hotel mē utrāpā

Maṣhe phore par karkā-do or
charkā o

It is hilly country many ups
and downs

Charkā : utrā : bahut hai

[Order] The regiment will
not halt at the next stage
but at the one after

Palatn agl para, o par na
utregi balki dūare par

I will give it to thee

Maṣ usko tujhe dūgā

Let me give *that* (may I give
that) to thee :

Maṣ usk tujhe dū

LESSON 13

(a)—Before the tenses formed from the past participle of a transitive verb the nominative of the sentence assumes the agent case with *ne*. The verb then agrees in gender and number with the object thus The man wrote a letter must be *adms ne ek chithi likhī* = by the man a letter (was) written. If it is necessary to render the object very definite and consequently to add to the verb must always be in the form of the third person singular *masculine* as The man killed the tigers = *maṣ ne sherō ko mār-dākā* (masc sing) The boy has truck the girl = *tayhe ne larkī ko mārā hai* (masc sing)

(b)—*Balā* f

Balā ac.

Calamity

Hang it I don't care

¹ Not *likh* learn—vide Note 1 p. 32.

² That is Preterite Perfect and Pluperfect.

³ With this exception the trans. verb is conjugated like the intrans.

<i>Pharab</i> m.	Wrath also <i>pharab kâ</i> = adj (idiomatically) terrible the devil of a etc
<i>Rosa</i> m	Any <i>Islam</i> fast.
<i>Fôqa</i> , m.	Going hungry starving
<i>Pash</i> , prep and adv	Before
<i>Âm</i> intr	To come etc
<i>Kis se</i> (or <i>-ke sâh</i>) <i>pash</i> <i>and</i>	To treat a person
<i>Mîhrbânî</i> pl. <i>mîhrbânîyâ</i> , f	Kindness.
<i>Jutî</i> pl. <i>jutîyâ</i> f	Shoe also boot
<i>Buî</i> or <i>bûî</i> , pl. <i>bûî</i> m.	Any <i>English</i> shoe or boot
<i>Masîbat</i> pl. <i>masîbatî</i> , f	Misfortune
<i>Qismat</i> (no pl.) f.	Portion lot fate
<i>Bad-qismatî</i> f	Ill fortune
<i>Nasîb</i> (always pl.) m	Fate lot chance
<i>Ma'na</i> or <i>ma'nî</i> or <i>ma'na</i> m pl.	Meaning, purport
<i>Us ke sâth</i> .	With, in company with, him.
<i>Sâthî</i> pl. <i>sâthî</i> m.	Comrade, companion.
<i>Thik</i> adj	Proper right
<i>Haraj</i> (no pl.) m	Inconvenience interruption.
<i>Shor</i> (no pl.) m	Noise.
<i>Shor o gûl</i> or <i>gûlshor</i> (no pl.) m.	Much noise.
<i>Nâtiya</i> , pl. <i>nâtiya</i> , m	Result, consequence.
<i>Kâm</i> [mâ] <i>and</i>	To be useful also to be killed (in any noble strife)

Kakāni pl. kakāniyā f
 Boli pl. boliyā f

Story tale (sp. fiction)
 Language dialect mode of
 speaking street cry bid
 at an auction cries of bird
 or beast

Dharā adj

Bharā p p

Bhar adj

Piyālā-bhar adj

1 mr-bhar adv

Second another next

Filled, brimful

side (9) (below)

1 cupful

For the whole of one's life
 life long

(c)—(1) Kakāni requires *ne* bolāni does not

(2) If the second part of a compound (transitive) verb is intransitive *ne* is inadmissible thus *ne ne bhāyā* "he ate" but *ne bhāyā* "he ate up" Vide L. 21 (a)

(3) Some few transitive verbs do not take *ne* with a few it is optional with a few others the use and omission of *ne* is a matter of new and old fashion

(4) Formerly *ne* was not used with lifeless subjects Your coming has pleased me *āp ke āne ne mas bahut khush hū* but now-a-days *āp ke āne ne mujhe khush kiyā* is used, though rather stilted In every colloquial *ne* is not often used with lifeless things

(a)—*Āne* has various idiomatic uses besides to come these are illustrated in L. 14 (a)

(c)—*Log* pl (gen *logō kī*) "people" is sometimes used to form a plural. Since *log* is often used for the singular "I" *log* is sometimes added to it to indicate the plural "we." Such plurals as *hume log* "dogs" are very vulgar

(f)—Reciprocity is expressed thus *Wah ek dūra ko chahie hai* "they love one another each other" *Vide p 8 (g)*

(g)—The adjective *bhar* is added to adjectives of weight quantity and measure *Maqḍār-bhar* (not so good *bhar maqḍār*) to one's utmost power or ability as far as one can *peṭ-bhar* or *bhar peṭ* adj and adv., "one's bellyful, also completely *kurṭi-bhar kapṛā* enough cloth to make a jacket *ḥāṭi-bhar* the length of a bamboo" *bhar pūr* ¹brunful *kaṁṛi bhar* "the weight of a *kaṁṛi* i.e. a small quantity *bhar-pāṁ* to be paid in full" *bhar-pā*, sub-
f a receipt

(h) The proper vocative singular can be used with either singular or a plural Imperative, as *Ai laṛke sun* or *sunō* listen boy but *laṛkē sun* (not *sunō*) listen my dear boy (affectionate)

LESSON 14

(a)—I don't know English	<i>Mujhe Angrez nahī ḍī (hai)</i>
Your son's name cropped up in the course of conversation (<i>i.e.</i> mention of your son had come between us)	<i>Tumhārē beṭe ke gūr aye thā</i> or <i>bach mē aye thā</i>
These boots fit me well but they have no lasting qualities shoddy	<i>Yē jūtayē pūṛ mē (hik ḍī hai lekīn in mē kuchh jān (or dām) nahī hai.</i> ¹
It was due to my ill luck that this misfortune befell me	<i>Mere bad-qismatī se yik musībat pari or peh ḍī</i>

¹*Pūr* for *pūrī* adj. full, complete entire etc."

I mē jā nahī hai, also means "perished" or "worn out."

The Sahib treated us well	Ṣāhib kam loḡḡke sāth hama mihrbānī se paśh ā e ¹
What is the meaning of this?	Is ke kyā ma se hai
This will interfere with my work	I se mere kam mē hama hama
What harm will there be if I (or you or he) do this?	Is kām mē kyā karaḡ hai
I hope Your Honour is not in- convenienced by this row	Is aḡor o ghaḡ se āp kō hama to nahī hai?
This will have a bad result the consequences will be bad.	Is ke naḡija barā hoḡī
This thing will be useful	I ā chī kām āḡī
Ten men were killed in the battle (or war)	Das aḡāhī laḡḡ mē kām ā e
They are thirsting for his blood	Unh ko ke khaḡa ke ² pyāś hai
I am not hungering for wealth (property)	Maḡ māl kō ² bhūkha nahī
This girl is much loved by her parent is very dear to her parents	Ek laḡī apne mā bāp kī ³ bama pyāś hai

(b)—Idiom —

Violent anger	Balā kō ghaḡva
Terrible ⁴ injustice	Ghaḡvaḡ kī (or baḡā kī) ⁵ nā maḡfi
A dreadful famine	Balī kī (or ghaḡvaḡ kī) qahīḡī

¹ Plural for respect.

² Note these negatives.

³ In this sense ghaḡvaḡ balī and ghaḡvaḡ ha all the same force

A terrible dacoity has occurred.	Gharab hā qāhā hūā
Paltry fellow! (<i>lit.</i> man worth two pice ¹ or a half penny)	Take ¹ hū ādmī
You paltry slave-girl (<i>lit.</i> that cost 1½ rupees)	Derh rūpiāi hī banas ¹
To encounter come face to face with, any one suddenly (<i>lit.</i> two eyes become four)	Kisā se do chār honā
We met unexpectedly	Merasi ushī chār ākhī hū
I am ready to start (<i>lit.</i> my foot is in the stirrup)	Merā rihāl mē pāṣ hāi
To scold at nothing (<i>said</i> of a scolding person)	Hanā se lagānā
To bargain haggle	Mai yai barānā ¹
I am keeping the fast (<i>voluntary</i>)	Mai rats se hū
He is starving (<i>fasting involuntarily</i>)	Wah fāgs se hāi
He is mad about sport	Wah shikār ke packhe dīwānas hāi
Just do this	Zarū yā hūm karo
Follow your nose also—as the crow flies.	Nāl hī māk mē (jā,o)
To be cautious (<i>lit.</i> to look right and left)	Dāṣ bāṣ dekhnā

¹ In Oolootta however pālī is a rupee.

Mehāl (used in Oolootta) and meel-lānā, tr. "to buy" meī mē purchase fēl has no meaning In Delhi meī mē barānā.

Come at the usual time	Ma mālī waqt par ānā ¹
It is an ordinary sort of horse	Ma'mālī ghōṛā hai
Indifferent topics of conversation small talk etc (lit words of hither and thither)	Idhar udhar hī bāṛē
Far and wide I have to-day no match.	Āj dūr tak shērā jayāb nālī
A man named Muhammad said—	Ek shakhs Muhammad nām se ² kalā hī—
To keep an appointment (lit to come according to promise)	Iqrār par ānā
Ah I admire your cleverness.	Bao tumhārī kōṭhūrī ke garābā jā.ī (or jā igt)
Pathans are the very devil.	Pathān loṅ ghazab hote hai
My heart was broken by grief	Qham se merā kalejā ³ phal gayā

LESSON 15

(a)—*Safā* means to be able can (Potential) and *chukā*¹ to have done or finished (Completive) When these govern another verb the latter is not in the Infinitive (as with us) but in the Root which is always placed first the two together thus form a compound verb.

¹ Infinitive used as Future Imperative.

² *Nām* is in apposition to Muhammad. Also a man named "John."

³ Indians usually say "Liver" where we say "heart."

EXAMPLES.

He can (or is able to) speak our language.	Wuā kāmān sabān bol-saktā hāi
Are you able to read my writ- ing?	Tum merā libhā ¹ parh-saktē hō?
No one will be able to read this but yourself	Sināle tumhāre kō, isko na parh-saktayā
He can speak a little English.	Wuā kuchā kuchā (or thori bahut) Angrez bol-saktā hāi
They have done eating	Wuā khā-chukē hāi
Have you done writing?	Tum libh-chukē?
They had done reading when I arrived there	Jab mē wāhī pāhūchā (tab or to) wuā parh-chukē the.
(b)—Samajhāñ (does not take us)	To understand, consider think
Samajh f ¹	Understanding
Samajh-sār	Intelligent.
Samjānā caus	To cause to understand to explain to comfort con- sole reason with per- suade.
Vikālāñ intr	To come out to turn out.
Vikālāñ tr	To turn out expel also to break in a horse (educate it)

¹ Likhā, sabs writing but libhā hui something written.
But samajh-lēñ requires us.

Verbal roots which are also nouns are usually feminine as mār
beating. Be too Persian verbal roots, as āmāñ coming.

Ghalaṭ adj
Ghalaṭi pl ghalaṭiyā L
Hoyā

Ha.a hoyā

Batā pl batā ē L
Batā ae (exclamation)
Hāth pl. hāth m.

andar P } prep and
Bhakar H } adv

Bīṭā m.

Faghān

Romā intr

Sakṭā m.

Sakṭā ātmā

Kārch m.

Kārch karnā

Imārat pl. imārat L

Pakhānā intr

Lakha Anā tr

Ki conj

Gār pl. gārī L

Gār dānā

Karā L pl. karā, kār L

Harā bhāṭ Lāhā

Wrong

Mistake error

Will be must be (vide L b)
(d)

Will have been. must have
been.

Calamity

Never mind, hang it

Hand.

In, inside

Rebel mutineer

Country across the border

To weep shed tears

A century or a hundred

Hundreds of person

Expenditure cost

To spend, expend.

Any masonry building

To arrive

To cause to arrive

That.

Abuse specially filthy abuse

To abuse

Endeavour attempt striving.

To abuse (English Lā hion)
to rate

<i>Māl</i> m.	Property goods in the Punjab often cattle.
<i>Daulat</i> (no pl.) f	Riches, wealth.
<i>Māl-dār</i> adj	Possessed of property
<i>Daulat-mand</i> adj	Possessed of riches.
<i>Muflis</i>	Poor also bachelor (only.)
<i>Paidā</i> adj	Born apparent, evident.
<i>Paidā kard</i>	To be born to be produced to be procured.
<i>Hā</i> (corrup. of <i>yahā</i> = here)	= The French class.
<i>Mere hā tere hā =</i> Fr class <i>At my place etc</i> <i>mer</i> etc	
<i>Ḥifḥ</i> (no pl.) f.	Cure (by God, not doctor)
<i>Shifā-khāna</i> m.	Hospital
<i>Bahīrā</i> adj	Minch
<i>Magar</i> conj.	But (and in writing "perhaps")
<i>Chakānā</i> tr	To settle (a dispute an account) to pay a debt.
<i>Ilāj</i> m.	Treatment, cure by doctor

LESSON 16

(a)—*Chakānā* "to be finished" sometimes expresses "already" as *Wah jī-chakā hā* "he has already gone"

(b)—It is usually better to insert *nāhī* "not" between *chakā* and the verb-root thus *mer ilā nāhī chakā hā* is better than *mer nāhī ilā chakā hā* but both are right

(e)—*Chakāñ* with any verb is, in the *Preterite* only used ironically for the *Future* as *JI kē me jē-chakāñ* = I won't go, i.e. Oh yes, I've gone (ironical); catch me going."

Chakāñ may be used in the *Imperative* as *Yā him jād hā-chakāñ* should however the *Imperative* indicate time anterior to a second action *chakāñ* cannot be used as *Pālā yā him hāñ* (not *hā-chakāñ*) *toñ dīñ hām hāñ* "first do this and then that."

(d)—*Ṣāhīb* and *Miyā* as terms of respect require a plural verb¹ *Ṣāhīb* with a singular verb often indicates a loafer or a half-caste in European clothes and *Miyā*² with a singular verb is in the mouth of a Hindu a contemptuous expression for a Muslim.

- (e)—I am unable to talk Him *Mā Hindustān bol nahī maktā*
dustanl. *hāñ*
- I do not know how to talk *Mujhe Hindustān bolī nahī*
Hindustani. *āñ hai.*
- I cannot do this (either=I *Ham se yā hām nahī ho-*
won't or I can't) *sktā hai*
- Do you understand? (if have *Tum samjhe* (or not so correct
you understood what I *tum ne samjhā)!*
said!)
- Do you understand a I go *Tum samjhte ho!*
along!
- Well hang it let him come *Bālā se, wako andar āne do*
in. *ba*
- How much service have you? *Tumhārī kuta dīn kī karkat*
hai!

¹ In such cases the adjective qualifying the subject must also be plural.

² In some parts of India *Miyā* is a title for a school-master. The meaning of *miyā* varies in different districts.

The service in this hotel (or refreshment-room) is poor	<i>Is hotel hā mīpām acchālā nahī</i>
The sepoy did good service for Government	<i>Sipāhī ne Sarkār ki khidmat acchālī ki</i>
What induced you to let those rebels stay with you ?	<i>Tum ne. kyā samajhkar in bhāgiyō ko apne pās rakhne diyā ?</i>
He didn't understand me.	<i>Wah hamārā bāl¹ nahī samjhd</i>
He did this at my persuasion	<i>Us ne mere samjhāne se yāh kām kiyā²</i>
Comfort the boy he is crying	<i>Layke ho samjhd, o rotī hai</i>
I reasoned with him well explained matters, but he didn't heed me in the least	<i>Māī ne usko bahut samjhdāyā lekin usne ek na-māī or na sunī³ (or wah kub sunta thā ?)</i>
Thousands of rupees must have been spent on this building	<i>Is imārat me hazārō rūpai bharch hui, kōye</i>
He must have reached there by now	<i>Ab tak wahā pahūch-gay⁴ hoga</i>
He is sorry that this turned out to be wrong.	<i>Usko afsos hai ki yāh bhātalā wāh</i>
He loaded me with filthy abuse called me filthy names.	<i>Usne mujhe buri (or aur) pāliyā dī</i>
He called me names (not filthy)	<i>Us ne mujhe buri bhāāl kahlī</i>

¹ Not *ham* he.

² *Kiyā* did ; *kyā* " what ? "

³ *Idara* feminine *bāl* understood.

⁴ From *ayā* to be rotten ; *āy-ā* to go rotten.

Dinner is over	Ḫāḏāwī ho-chukh
What can be or will have been, done by his exertions?—what is likely to have been done by his endeavours?	Usho koshial ee kyō hū, ā hoγō?
What! from merely drinking wine has such a man of property become penniless?	Kyō sharab hi ke pane ee aivī māl-dār ādhu muḥi ho-γōyō?
A horse like this can never have been bred in your place	Tamhāre hī aivī ghōyō kabhi panjā na hū, ā hoγō.
I tried all sorts of remedies but I didn't get well	Mas ke bahutere dā, khye magar shifā na pāi
Id is over	Id ho-chukh
When! I have finished this business I will let you know	Jab! yū hūm kar-chukhōgā (Fut.) to tumhā hōshar dūgā

LESSON 17

Ḫōyō hū	To be attached joined etc to begin (and continue)
Ḫōyō tr	To affix etc etc
Ḫāḏāb m.	Wrath
Shī'r m	Poet.
Shī'r m	Poetry also a couplet
Āḡ l.	Fire

! Jab with Present Tense i temporal "whenever"; with 1st or 2nd Future it means "when (conditional)" and sometimes "whenever"

<i>Bāṛhā</i> f.	Hunger
<i>Topā</i> pl. <i>ṭopayā</i> f.	Cap or hat (for head for gun eto)
<i>Jauṇā</i> , adj and sub.	Youthful a youth.
<i>Pihā</i> pl. <i>pīhā</i> , f	Back.
<i>Aql</i> (no pl.) f	Understanding wisdom.
<i>Aql-mawd</i> , adj	Wise.
<i>Pet</i> , pl <i>pet</i> m.	Stomach, belly
<i>Āsā</i> , adj	Easy
<i>Āsānī</i> sub.	Easiness.
<i>Nishān</i> , m	A mark, sign banner
<i>Nishāna</i> , m.	Target, butt.
<i>Nishānā</i> f.	Token, memorial.
<i>Talwār</i> pl. <i>talwārī</i> f	A curved sword
<i>Tīkār</i> m.	Cock grey-partridge
<i>Tītārī</i> f	Hen " "
<i>Shēr</i> m.	Tiger
<i>Shērā</i> pl <i>shērāyā</i> f.	Tigress.
<i>Kuṇṇī</i> H pl. <i>kuṇṇīyā</i> f.	} Key
<i>Chābī</i> H pl. <i>chābīyā</i> f.	
<i>Tālā</i> H. pl <i>tālā</i> .	} Lock or padlock.
<i>Qaṭ</i> A. m.	
<i>Chāṭṭhānī</i> pl. <i>chāṭṭhānīyā</i> f.	Bolt.
<i>Karṇā</i> tr	To pull, draw tight to tighten.
<i>Tāṅ</i> adj and sub.	Tight narrow contracted worried in straits a girth.

<i>Pichāḥ</i> prep	Behind
<i>Sarakūḥ</i> intr	To shift from its place.
<i>ḥash o ḥshrat</i> f	Luxurious living debauchery
<i>Phāl</i> m	Flower
<i>Phal</i> m	Fruit result
<i>Mawsim</i> m	Season.
<i>Hila</i> m. <i>hile</i> pl.	Trick, wile false excuse
<i>Dicūna</i> adj	Mad.
<i>Dicūna</i> subst pl. <i>dicūne</i>	Madman, madmen.
<i>Danaḥ</i> ¹ intr	To be made prepared, fabricated to be feigned, made like ¹
<i>Banāna</i> tr	To make
<i>Sawār</i> adj and subst	Mounted on a horse or in any conveyance a horseman, trooper of Native Cavalry
<i>Chittāi</i> pl <i>chittāiyā</i>	Letter specially official (in Urdu)
<i>Bakrā</i> pl. <i>bakre</i> adj	Deaf
<i>Jawāb</i> pl <i>jawāb</i> m	Answer
<i>Jawāb denā</i>	To answer also to dismiss and sometimes to refuse
<i>Ṭrām</i> (no pl) m	Rest quiet ease
<i>Bhāgnā</i> intr	To flee away abscond (not to run)

¹ For more idiomatic significations of *danaḥ* vide Lessons 34 and 53.

<i>Mālī</i> m.	Gardener (Hindu)
<i>Mālīn</i> pl. <i>mālīnā</i> f	Gardener's wife
<i>Gul</i> pl. <i>gul</i> m.	Flower an ornamental flower or a spot on a pigeon's horse, etc. also the burnt part of a wick.
<i>Gul karnā</i>	To extinguish a lamp candle
<i>Gulāb</i> pl. <i>gulāb</i> m.	A rose also rose-water
<i>Dasta</i> , pl. <i>daste</i> m.	Handle a pestle a packet a quire of paper
<i>Gul-dasta</i>	Nosegay
<i>Torā</i> ¹ tr	To break (<i>lit.</i> and <i>met.</i>)
<i>Tōrā</i> ¹ intr	To be broken.
<i>Qasam</i> pl. <i>qasamā</i> , f	An oath.
<i>Qasam khānā</i>	To swear (<i>lit.</i> eat an oath)
<i>Gayā</i> or <i>gadhā</i> m. pl. <i>gayke</i>	A pit.
<i>Mitti</i> f	Earth, mould vulg. corpse remains
<i>Bharā</i> tr and intr ²	To fill.
<i>Band karnā</i> tr	To close stop shut up.
<i>Dubā</i> intr	To sink to set (of the sun moon or stars) to be deluged to drown or nearly drown be immersed in.
<i>Dubonā</i> or <i>qubānā</i> tr	To plunge into water duck cause to drown.

¹ Note the first *ṣ* of *torā* and *pōpāl*; soft and hard.

² But *bhar-dā* and *bhar-fā*, tr and intr only

<i>Pāns ke @par bahānā intr</i>	and To float to make to flow or float or to wash away
<i>bahānā tr</i>	To shed tears
<i>Ḍaḍ bahānā tr</i>	Cholera
<i>Ḥaḥa m</i>	Standing erect halted
<i>Khaḥā adj</i>	To erect to stop from motion.
<i>Khaḥā larnā tr</i>	A short coat tunic
<i>Kurḥi pl. kurtiyā f</i>	A duster
<i>Jhāraḥ pl. jhāranā f</i>	To sweep to dust to shake dust or water off clothes to brush away with the hand to beat a jungle for game to shake fruit off a tree
<i>Jhānā tr (jhānā intr)</i>	To moult shed feathers
<i>Par jhānā tr</i>	On purpose
<i>Jān-bāḥḥar¹</i>	
<i>Qand-an</i>	

LESSON 18

(a)—The verbs *kaḥnā intr* to begin (Inceptive) *denā* (takes *me*) "to grant permission or allow" (Permissive) and *pānā* (no *me*) to get permission or be allowed (Acquisitive) govern the Infinitive of another verb in the infected state that is *-ne* instead of *nā*.

(b)—The Conjunctive Participle (*jī-kar jī ke* etc "having gone") serves to throw two or more short sentences into

¹ From *jānā* to know and *ḥāḥānā* to solve (trifle).
² *Pānā* when it means "to end" takes *me*.

one thus "Go to my room and bring me quickly my sword" mere kamre mē jā-*kar* talvār jald lā, *o* Vids also L. 26 (d)

(c)—(1) The intransitive *lagā* has many common idiomatic meanings besides "to begin, etc." Most of these are illustrated below

(2)—After an infinitive, *lagā* may take the place of the Subjunctive as *Mai* *uā* *hū* *fā* *lagā*, "why should I go there?" ; *mai* *uā* *hū* *fā* *lagā* *thā* "why should I have gone there?"

(d)—(1) *Beginners* should avoid the construction known in English as the "error of the misrelated participle" that is, they should see that the participle and the finite verb refer to the same grammatical subject. *Mai* *ko* *ghar* *phā* *ba* *ghā* *hū* *hū* "I got fever after reaching my house" is quite correct Urdu for though *ba* *ghā* *hū* is the grammatical subject of the finite verb (while *mā* *ko* is the dative case) still the *logical* subject is I. The beginner however if he copies such constructions will make serious errors.

(2) The Conj Participles *ba* *ghā*-*kar* more and *khā* *khā*-*kar* especially are adverbs¹

(e)—The substantive verb of a tense is often omitted in a negative sentence as *Mai* *us* *ko* (or *us* *se*) *milā* *ko* *nahī* *phā* [ā] I never go to see him."

(f)—The inflected infinitive before *andā* (as *fā* *aktā* for *jā*-*aktā*) is vulgar and incorrect.

(g)—His house caught fire *Us* *ko* *ghar* *mē* *āg* *lag*

¹ The Shah spoke for three hours, when becoming fatigued the ministers left the darbar "It was the Shah who became fatigued not the ministers.

² Compare the English "notwithstanding concerning etc.

I feel hungry

Mujhe dhuk lagi hai¹

I don't like this place

Mera dil yahi nahi lagta (hai)

The youth has fallen in love with the girl.

Juwaana kii lagti se dil lagā hai
(or lag-gaya hai)

The horse has a sore back

(horse ki peeth lag-ga)

The hat does not suit her

Topi us ko² achchhi nahi lagti
(hai)

A wise man does not easily
(quickly) take offence

Agi-mand ko to, bāi jald bura
nahi lagti (hai)

I made a good shot

Mera goli musāfai par thik lagi

I fell a leap

Mera dhuk lag-ga³

I am always thinking about her

Mera dil har waqt uski parso/
lagti-rukhti hai

When the sword struck him then—

Jab talwar us ko (or better us
ki)⁴ lagi tab—

It will occupy only a short time

Faraq thori der lagegi

I didn't get a single partridge

Ek bāi fīkar mere dhuk (mē) na
lagi

The key did not fit the lock

Chāīya guft mē nahi lagi⁵

Why should you go there?

Tum kyū wahi jāne lage?

¹ Pyās = "thirst." Maf dhuk pyās hū = "I am hungry and thirsty"
dhuk lagti hai = "I want to make water"
² U k may mean "him" or "her" according to the context. If
it is necessary to lay emphasis on the feminine some word like kadi,
sawal must be used.
³ For this form of this verb rule Lesson 23 ()
⁴ i.e. U is broken up or broken—Lesson 20 () 4 etc.
⁵ Farasht chūhi lagi hū hai = "It is locked"

He rose and began to say	Wāh ulā kar kākne laṡē ¹
I set fire to the house (<i>vide</i> also first sentence)	Mai ne ghar me āg laṡ-dī ²
Bolt the door (or window)	Chāstkarī ³ laṡo
If he had not pulled the girth tight, the saddle would have slipped back.	Agar woh āg kaske na laṡāō to sīn piche ko sarak jāō
The Raja is a very dissolute person.	Rāja pāhō aul o sakrai me lage-rakhe ⁴ hai
At this season the trees are in blossom	Is mauṡme me darakhō me (or par) phul lage-rakhe hai
He is a fine poet.	Wāh ghazab hō ⁵ shā'ir hai
A devil of a war took place	Ghazab hī laṡāō wāṡe huṡ
He is the devil to work.	Wāh baḡl hī mīṡnais hai
Try to lift this.	Koshish karke usko nikā-lo
He pretended to be mad.	(Hīla karke) dīwāne ban-gayō
I rode there	Mai wālō amōr ho-ke gayā
He has accomplished his business by lying	Apne kām jāṡ baḡ-kar nikālō hai (or nikāl-ḡyā hai)
He laughingly said that—	Us ne hās-kar kahā ki—
The thief came silently (with stealthy steps)	Ohar chup-ke (dabe pāṡ ⁶) āyō
Kindly tell me please tell me	Mīṡrdīnī kar-ke bolo (or kahō)

¹ Laṡē here equals began and continued.

² Laṡ-dī for this form of verb *vide* Lesson 23 () 2.

³ Not he—*vide* Lesson 13 ().

⁴ He is understood after laṡe. Plural of respect after pāhō.

⁵ These two idioms baḡl hī— and ghazab hī— have either good or bad sense.

⁶ He understood after dabe pāṡ.

He pretended to be deaf and did not answer *Us ne bahrū ban-te kachh jaurā na dipā*

Even after leaving here there is no rest to be obtained. *Talā ne jā-tar lā arām na āi milne kī*

He escaped with just his life *Apas jān le-tar bhāg-jyā*

The mātī made a bouquet of flowers *Mātī ne pāl kī kī (ke) gul dāda banāyā*

He swore that— *Us ne qasam bhā-tar kālā kī—*

Fill up this hole (lit. this hole having filled earth in it stop it) *Is gāhe ko mit¹ bhāt-tar band kar-do*

When I got there I found that I had come to the wrong place *Wald jātar maphe ma lām āwē kī "bhāle aur mābān par ā-jyā hī"*

He sank, was nearly drowned, or was drowned. *Wah dālā*

He was drowned (dead) *Wah dō'ke marā*

He died of cholera. *Wah koi, a karke mar-jyā*

Does not a great boy like you feel a hamed (of doing such a thing)? *Tum ko sine bore ho-tar alarm milē āh?*

After striking him repeatedly I turned him out of the house *Wās ne us ko nār-nārke ghar se nikāl-di-yā*

He stood up and said that— *Us ne khare kobar kālā kī—*

¹ For the translation of the Infinitive used like this, vide L. 22 (1)
² For *kar* (here) the repetition here expresses repeated action.
³ In Hindi *astan* this is direct narration.
⁴ Has uncorrected, vide (d) and (1)

I stealthily tied a duster to his coat (tail)	<i>Māī na chhāpātar¹ ek jhāṛun na ki karūī se bādh-dī</i>
He secretly put the letter in the fire	<i>Us na chhāpātar chhupkī āg māī dālī</i>
By continually quarrelling he has worn out the whole house.	<i>Us na lay lay-kar ghar bhar ki nāik māī dam kar-diyā² (or kar-rakhā) hai</i>
I went away just before he came	<i>Wah³ āne bāe na pāyā thā ki māī chālā-payā (=wah āyā bāe na-thā ki māī chālā-payā =wah āne ki ko thā ki māī chālā-payā)</i>

LESSON 10

(a)—*Chālānā* to be about to do or to be about to finish doing, and *karāī*¹ in the sense of "to make a practice of" "to be in the habit of (Frequentative)" often govern the past participle instead of the infinitive. The participle so governed is always in the form of the singular masculine in *ā*². Thus—

EXAMPLES.

He is in the habit of reading every morning	<i>Wah har subh ko parhā-karāī hai.</i>
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¹ Also *chhāpātar*.

² *Nāik māī dam karāī* (lit. "to bring the breath into the nose") as idiom for "to worry wear out" the intransitive is *nāik māī dam hāī*. *Kar-rakhā* signifies "has kept the house in a state of—"

³ Note no *na*.

⁴ *Karāī* in this sense is intransitive. *Vide* also L. 20 (d).

⁵ The Past Part. of *Jānā* in such cases is regular (i.e. *gīyā* and not *gayā*) also in the passive *magā se māī gīyā na payā*—"I could not venture to go there."

He is in the habit of writing something every day *Wak har roc kachā liḥāz karā*
har

He used always to give (make) this injunction to the scholar *Wak kameān shāgird ko vā*
kāb kiyā-karā shā

I am about to finish learning Hindustāni *Mā Hindustāni mānā nē*
chālā shā

I am going to finish writing this letter *Mā yā chālā liḥāz-chālā*
shā

(b)—The form *chālāye* of the verb *chālān* is used imperatively like the Latin "deceat" and "oportet" or the French "il faut" as *chālāye ki tam jāo* "you must or ought to go." This form of *chālān* is often used when it is necessary that you go. It is necessary that you go. This form of *chālān* is often followed by the Aorist as in the preceding example but more often it is construed with the uninflected infinitive the subject being put in the dative case as *tamto jān chālāye*. It is used also to govern the Participle of the verb as *shā chālāye* "it is proper (or necessary) to learn good manners" but this construction is at present met with only in the expression *chālāye chālāye* "let us see (what happens)" *vide also L. 32 (c)*

(c)—*Dehān*

Glove.

Japā H. m. }

A pair *i.e.* a couple a suit
 of clothes

Japā P. m. }

To pair

Japā liḥāz

¹ *Jān* is the subject of *chālāye*.

² *vide L. 32 (c)*. *Chālāye* is also considered Dative. *vide L. 30 (b)*.

³ From the Persian *deh* "hand"; it ends in the Persian *dehā*; *vide note 2, p. 18*.

<i>Jop</i>	A pair (two) of horses, clubs, or dumb-bells of sepoy, brothers etc
<i>Juḡ karnā</i> or <i>juḡ honā</i>	To pair
<i>Tīrath</i> m.	A Hindu pilgrimage or place of pilgrimage.
<i>Ādat</i> , pl. <i>ādāt</i> , f	Habit, custom.
<i>Hāl</i> m. Ar pl. <i>āḥāl</i> ¹ m.	State circumstances.
<i>Hālat</i> , f Ar pl. <i>hālat</i> m.	State circumstances
<i>Dekhnā</i> tr	To look, see
<i>Dikhānā</i> caus.	To show
<i>Dikhā</i> , sub. f.	Appearance view money paid for seeing any unusual sight
<i>Dikhā</i> , <i>donā</i> intr (no na)	To appear seem.
<i>Zamān</i> , f.	Land, ground the earth
<i>Zamān-dār</i>	A land-owner
<i>Ghōṛa</i> m	Horse also cock of a gun. ¹
<i>Ghōṛī</i> f	Mare also a saddle-stand, and a cloth-horse
<i>Tappā</i> m.	Pony
<i>Tappānī</i> f.	Pony mare
<i>Kambal</i> or <i>kamāl</i> m.	Blanket.
<i>Chādar</i> pl. <i>chādarī</i> f.	Sheet (of cloth or metal)
<i>Kal</i> adv	To-morrow yesterday
<i>Kal</i> f.	An instrument, machine.

¹ Sometimes in Urdu, used as a singular
Also the Knight in chess.

Kal kō ghorā

Mā pl. māḥ l.

Bāp m.

Mā-bāp m., pl.

Ītā l pl. Ītāḥ

Ītā ānā intr

Tasma m

Vīl m.

Vīka adj

Kāḥmā intr

Kāḥn l

Mānā intr

Chalaṇ intr

Backnā intr

Backnā tr

Khāṭ m.

Dad Khāṭ m pl

Phalaṇ intr

Chuenā (m?) intr

Backha m

Chahā m.

Chahā l

Chahā intr

Chahā tr

A mechanical horse

Mother

Father

Parents

Eye also a good eye for

To have ophthalmia

Strap

Indigo

Dark blue

To cough

A cough

To laugh

To move to come in motion

To be saved, get off remain
over be spared to avoid
a threatened ill

To save etc etc

Writing line also a letter

Signature

To slip slide

To enter (by force or t
riedly)

The young of anything

Rat

Mouse

To rise up swell rise from
sleep

To arise to awaken to suffer

LESSON 20

(a)—With the past tenses of *chāhānā* the agentive *as* may be used or omitted both are right. If however the subject is without life it is better to omit *as*, as *Mai as* (or *mai*) *chāhānā kī usko garā dekhā-ī* but *aurat dīl chāhānā kī usko garā dekhā-ī* "I wanted to see him for a minute" *aurat chāhānā* (or *aurat as chāhānā*) *ki yakhā as bhāg jā, s*, or *aurat kī dīl chāhānā kī yakhā as bhāg-jā, s* "the woman wanted to abscond."

(b)—*Chāhānā* may also govern the uninflected (not inflected) infinitive but the sense is different. *Chāhānā* with a past participle properly signifies "about to do" or "about to finish doing" with an infinitive "wishes to do (desiderative)" as *Hindustānī sikhā chāhānā hē* I am about to finish learning Hindustani. *Hindustānī sikhānā chāhānā hē* I want to learn Hindustani. These two expressions however are often incorrectly used for each other as *yā hūm ā/ kīyā* (or *kurā*) *chāhiye* you must do this to-day

(c)—*Chāhānā* also signifies to love to like as *Mā bāt kī chāhānā hai* the mother loves her child. *Chāhānā ruba. f* love *chā, o* fondling. ¹

(d)—When *kurā* means to be in the habit of vide L. 10 (a) the agentive *as* cannot be used. In the Present, Imperfect, or Perfect Tenses *kurā* indicates habitual action but in the Preterite Tense either habitual or continued action. The Pluperfect does not appear to be used.

Remark.—The expression *nah kīyā kīyā* is not in use.

(e)—There is in Hindustani no verb "to have." (1) If the thing possessed is saleable the preposition *pās* is used, as

¹ For *chāhiye* "it is necessary" vide L. 23 ().

Us kē pās zoman hās he has land mere pās (or gald) ¹
 member hās is an exception

(2) If the possession is unalienable the masculine inflected
 genitive or the dative case is used as I s kē (or u kō) ek
 betā hās "he has a son (a general statement) hichāhā
 (sing) ² kē (or kō) āhā māl hōf scorpions have no eyes
 Vide also L. 60 (c)

But in us lā (uninflected) ek betā hās some word is em-
 phasised as He has a son." or he has one son or "he
 has a son (not a daughter)

(3) If the thing is ideal, not real the dative only is used
 as Mujhe / karpāl nāl hās I have no leisure

(4) For limbs etc the proper genitive is used and for
 such sentences as "she has blue eyes the Urdu idiom is
 "her eyes are blue" us kē āhā māl hās us kē māl kumbā hās
 "his nose is large (in English he has a large nose)

Remark I.—In Ek galdā ji kē dam ar-āh anās that
 had no tail the explanation is that betān māl is understood
 Compare us kē chot loṅ "he was hurt bruised etc ghore
 us māl hīl māl the horse kicked him etc etc

Remark II.—Mujh pās and us pās and tum pās are sometimes
 colloquially used for mere pās as kē pās and tumhārē pās.

(5)—When two separate nouns of different genders occur
 together as a semi-compound the masculine or more worthy
 gender will predominate as rotī-makkhan m. sing "bread
 and butter" ākarrā-bīrāt m. sing "powder and shot"
 māl bāp m. pl. "parents" hīsāb-khīsāb m. "accounts"

(6)—Pās also signifies "to" when the motion is towards

¹ Vide L. 41 () (3)

² Masc. and declined like mard the noun pl. is also hichāhā.

living beings or things that cannot be entered as *Us ādmī*
ke pās (not *ko*) *pāo* go to that man *ghorē ke pās* (not *ko*)
pāo go to the horse.

(g)—Is it near here?	<i>Yah ē jagah ke pās hai?</i>
It is quite close.	<i>Pās ē hai</i>
It is near here	<i>Yāhī ē naahī ē hai</i>
She continued writing	<i>Yah ' likhā ē</i>
This always used to happen	<i>Yā bāt' (kasmāsa) hū, dī ē (=</i> <i>koī-vah)</i>
He has both a horse and a pony	<i>Uske pās ghorā (bhā) hai aur</i> <i>(attā bhā) hai</i>
He has both a blanket and a sheet	<i>Uske pās kambar bhā hai aur</i> <i>chādar bhā hai or uske pās</i> <i>kambar aur chādar donō hai</i> (for lifeless things <i>hai</i> is better than <i>hai</i>)
I have nothing at all	<i>Mere pās kuchh bhā nahī hai</i>
This is the same (that very) horse which I had vester day	<i>Yā wahī ghorā hai jo kal mere</i> <i>pās thā</i>
He has no parents	<i>Uske māt-bap nahī hai</i>
His (or her) eyes are blue.	<i>Uske ākhī nūī hai</i>
I have a severe cough.	<i>Mujhe sahī khatī hai</i>
Whose mare is this?	<i>Yā ghorē kūsē hai?</i>
Whose ponies are those?	<i>Yā (ai) ē kī logō ē hai?</i>
This pony mare is the <i>kāhē</i> <i>ādmī's</i>	<i>Yā (apnāī) khamānī ē hai</i>

Come to me to-morrow	<i>Mere pās kal ānā¹</i>
He has seven or eight pairs	<i>Uake pās aīl āth joṛe hai</i>
In the opinion of Hindus pill grimage is a meritorious act.	<i>Hindūḍ be mardīk sirāth jānā pūn² hai</i>
He is in the habit of taking wine	<i>Usko sharāb pāne lī adāt hai or usk sharāb pīyē karīā hai</i>
They don't know anything about it (lit to them the state of this is not at all known)	<i>Usko isā kīl kuchh ma lām maīl hai</i>
Fasten the strap tight.	<i>Tasma kaste bādhō</i>
This pigeon belongs to that hen.	<i>Yē kabūtār ī kō joṛa (or jūfī) hai</i>
These two pigeons are a pair	<i>Yē donḍ kabūtār joṛā hai</i>
Patna is about to become a London.	<i>Yē Patna bhī Landan hūḍ chāktā hai</i>
He has no eyes for a horse.	<i>Us ko ghōṛḍ pahchānnē kī ḍēkh maīl hai = us kī nazar ach chāī maīl hai³</i>
He has just closed his eyes fallen asleep	<i>Us lī ḍēkh alāī lagī hai</i>
He is on the point of falling	<i>Usk girā chāktā hai</i>

¹ The infinitive can be used as a future imperative but is less imperative. When used as a present imperative it is polite.

² Pūn only used by Hindus is "religious merit rewarded by Heaven"; opposed to pāp "sin"; pāpī "sinner". The Muslim equivalent for pūn is pirdā and for pāp is guāh.

³ Meaning of the latter depends on the context; it may also mean he has poor eyesight or "he eyes women evilly."

LESSON 21

(a)—Hindustani abounds in compound Intensive verbs. A verb is rendered intensive by employing its root only and suffixing some other verb. The root of the principal verb is invariable but the suffixed verb is fully conjugated thus, *mārāṅ* to beat becomes intensive by adding the verb *qāṭhā* whereby *mār-dāṭhā* signifies to kill downright so *qāl-dēṭhā* "to throw down" *bol-āṭhā* "to speak out" *mar-jāṭhā* "to die" *kho-dēṭhā* to lose *tor-dēṭhā* to break to pieces to smash." Almost every verb may be rendered intensive. The servile verb of an intensive often have aside its primitive meaning. *Vide* also L. 18 (c) (2)

(b)— <i>Gillat</i> f. pl. <i>gillāt</i>	Disgrace, baseness.
<i>Khifāṭ</i> f.	A slight, affront
<i>Āwāz</i> f. pl. <i>āwāz</i>	Sound, voice
<i>Dabāṭ</i> intr	To be pressed, squashed be buried beneath restrained kept in check quelled.
<i>Dabāṭ</i> tr	Press, squash, etc. etc
<i>Dabāṭ</i> m.	Pressure influence
<i>Rāḥ</i> pl. <i>rāḥ</i> , f.	Road, way path
<i>Rāḥ</i> m.	Traveller on road = <i>ḥāṭṭā</i>
<i>Ham-rāḥ</i> prop.	In company with.
<i>Intiqār</i> m.	Watching, waiting for
<i>Intiqār kālchāṭ</i> or <i>karāṭ</i> (or — <i>māṭ rāḥ</i>).	To wait for expect anxiously
<i>Kuṭ H rāḥ dekhāṭ</i>	To wait for expect anxiously

Dukhāwā tr and intr

Haḥ/a¹ m.

\ahr pl mahāḥ f

De-māwā tr²

Ho-lenā intr

Girwā intr

Paywā intr

Gir paywā intr

Girwā tr

Tāp pl fāp f

Tāp māwā

Ko-lenā intr

Ko-lenā intr

To make a person to wait
also to show the wayTo repeat say a second time
repeat after also to double
fold in two (tr) to occur
again (intr)

Week.

Artificial canal or stream

To da b against

To accompany (*kar ke sālā* or
peālā) sometimes to be
over finished outright also
to pass by see on the way

To fall (from a known source)

To lie down, be in a lying
state happen metaphori-
cally to fall to fall (from
unknown source)

To fall suddenly (inten.)

To cause to fall knock down
also to let fall or drop

Pawing of fore foot

To paw the ground with the
fore-foot (of a horse)To weep one's fill take one's
fill of weeping

To sleep one's fill.

¹ From the Persian *ha'ā* "seven."² *De-māwā* *māwā* *māwā* "to beguile"; the former requires *ke*
and the latter *ke wāw*.

LESSON 12.

(a)—*Denā* in the following idiomatic compounds does not admit of *us*,¹ the verbs being regarded as intransitive

<i>Samjā, denā</i> intr	To be understood.
<i>Dikhā, denā</i> intr	To appear show
<i>Sunā, denā</i> intr	To be heard.
<i>Pakṛ, denā</i> intr	To allow oneself to be caught.
<i>Ukāl-denyā</i> ² intr	To move off, clear off

Remark.—*Denā* in the Imperfect tense “was giving” (and sometimes in the Present) signifies “to offer” ³ *Kām denā* “to be useful,” is transitive and requires *us* *Sākh denā* to accompany is properly transitive and takes *us* vide also p. 53 foot-note 1 Urdu of Sepoy to Subadar

(b)—The subjoined or *servile* verb of an Introitive (1) modifies or strengthens the first verb (2) sometimes the meaning of both verbs is retained in which case the first part of the compound is the shortened form of the Conjunctive Participle as *us ghar ko dekḥ a, a* lit. “having seen the village return here” *main us ke makhā ko apḥā hā* I have been to his house and come back.

The use of the *servile* verb is to a great extent governed by rule as will be discovered by a study of the following

(c)—(1) *Denā* and *Lenā* In compounds *denā* usually signifies doing a thing for some one else but *lenā* for oneself as *Yā rūpāyē bāḥ-dō* “divide this money amongst them” (i.e. give

¹ So too with *-lenā* as in *hē-lenā*.

² *Denā* here is simply Introitive and does not signify “for the benefit of any one else” vide (c).

³ In the Pres. *denā* *deyā* “be offered.

(2) In the following the idea of both verbs is preserved —
 He went and sat down there. *Wuḥ waiḥ jā-baiḥāḥ* ¹
 To meet and sit together *Mil¹-baiḥāḥ*

Note — *Baiḥāḥ* has Perfect tense he has sat also "he is seated or he is sitting" the Present tense *baiḥāḥ* has he sits every day he is in the habit of sitting. Similarly *payā* has he is lying, fallen *lejā* has "he is lying down."

(3) Note the idiom *goḥ sir mē baiḥāḥ* the bullet pierced, entered, his head."

(b) — *Mārā* in compounds gives an idea of impropriety and folly *Yaiḥ peshāb byḥ kar-mārā* Men as peshāb to siddhā libā mārā. It is not interchangeable with *baiḥāḥ*

(c) — (1) *Jāḥ* "to go" added to the roots of verbs, expresses completeness or finality as *Kha jāḥ* to eat up" *pī jāḥ* "to drink up" *ḍab-jāḥ* "to sink down to drown" but *ḍab-mārā* "to die of one's own accord by drowning" *ḍabke-mārā* "to be accidentally drowned" *gir-jāḥ* "to fall down" (*gir-payā* "to fall suddenly") *ā-jāḥ* "to come arrive (completeness)" *rah jāḥ* "to be left quite behind" *pay jāḥ* to lie down to subside (of wind voice) to be engaged in to be put to or to take up a work" *pekle pay jāḥ* "to goad continually to a business" vide also L. 28 (f) *Jāḥ* often indicates that the action is away from the speaker. It is the servile most commonly used with Intransitives.

(3) *Kah-jāḥ*, *kah-bar-jāḥ* to say before leaving" but he, I shall't *kah-payā* *hai* some saint (dead) post has said."

(3) Note the following idiom *Jaiḥ kailā māḥe de-jāḥ* "bring me such and such a book (and go away again)"; this might be said to

¹ Here *jā* and *mil* are Conjunctive Participles, for *jā-bar* and *mil-bar* *Baiḥāḥ* in the second case is Past Participle for *baiḥāḥ* *hai* (had).

some one in the next room. *J ləkhā āhā k tum ek lakh vad apāh me*
lakhā whatever the Sahib says to you, come and report it (and
go away)"; said to one just departing Tum mujh se lakh par the li
met Lakh jō, apō meyer ek lak gāl he you told me when you left me
that you were going to Lahore but you're still here. Mai to lākh ke
parāh kū tum wāhe sun jō, I will read this book do you listen to
it from begining to end" in this idiom there is no idea of duration
However kar-jō go and do it and come back can be said only to
be present while karis-jō come to me after you have done it
can be said to one either present or at a distance

(d)—With Intransitive verbs only purpose or intention is indicated by *Rahna* as *Mai so-giya* I fell asleep but *so-rahā* "I deliberately went to sleep" *side* Stumbling Blocks
p 3 tumhē sharm ke māre mar rahā chahiyē you ought to die (on purpose) of shame

(2) *Ho-rahā* to be accomplished (in Fut) to be done some time or other" as *Jahā hī Lāi lām kar-rahā* what is the hurry: *will be done some time or other but gāl lām abhī abhī kar-jā, gāl* (not *kar-rahā*) it will be done at once *kar-jā, gāl* it will certainly be done The Future of *rahā* added to an intransitive verb means "some time or other" (indefinite time)

(3) There is however an exception in the use of *Rahna* its perfect tense added to a root signifies present uninterupted continuance and its Imperfect past continuance as *hāde me jā-rahā Lāi* he is now going along the road (*jāta* *hāi* he is going or goes might signify "every day") *hāde me jā-rahā thā* he was going along the road (*jātā* *thā* might signify either "he was going" or "he was in the habit of going") *Kā, sīl se is bāt ki dā hīyāst kar-rahe the* (not *but kar sīl se bāt ki dā hīyāst kar-rahā the* or *kar rahe the* (not *kar rahe the*) *Ho-rahā hāi* "is happening now" and *ho-rahā thā* "was happening then" *Zalāhāi ho-rahā thā* he had been wounded (stIII) wounded but *zalāhāi ho-jā thā* he had been wounded (but is now recovered)" *Jāhā so used is not classed as a*
 Continuative verb L. 26 (a)

Notes.—In the Past or Preticite Tense the signification of both verbs is retained, as: *Wah wahē jā-rakā* "he went there and stayed" *mai se akār lē kō-rakā* "I made that city my permanent dwelling I stuck to it" *jab se mai se mai detā mai wahē kō-rakā* "ever since I saw him I have taken his part." *Jā-rakā* and *kō-rakā* also indicate suddenness of action.

(4) *Rakā* with the Conjunctive Participle of Transitive or Intransitive verbs signifies to do after effort or determination, as *Ākhīr nikāl-kar rakā* "at last he managed to escape" vide also *chhorā* (9) *mai usko dastar se nikāl-kar rakā* "I managed to get rid of him from the office."

(5) *Jā-kō-rakā* in all its tenses signifies to be completely lost and to die."

(6)—*Āsā* "to come," in compounds, generally retains its proper signification as *Daryā akār-āp hā* "the river has risen up in flood" *ham dekā-ā hā* "we have seen (and come back)" *mai tūse āp ke kamrā kō-ā hā* "I will myself accompany you there and back, go there and come back with you." *Utarā* is "to descend, come down" and *akār āsā* has much the same meaning. The action of the verb is towards instead of away from the speaker while with *jā* it is away from the speaker.

(7)—*Rakā*—In compounds with *rakā* the signification is often to do a thing beforehand as *kā-rakā* "to order or tell beforehand" *rok-rakā* "to engage beforehand" (and also "to stop"). Sometimes the signification of both verbs is retained, as *sun-rakā* "hear and keep in your memory" *Us se muske tang kar-rakā hā* "he has kept me in a position of discomfort." *Samajh-rakā* "to keep in mind." *Maī se koi bāt kahu se upāh se rakā* "I left nothing unsaid" (the idea is taking up a thing and putting it down only when done with.)

Notice the shade of difference in meaning between *Is bāt* to *kaṭāl kur-ruḥāḥ* he made this lawful some time ago (i.e. having made it lawful kept it so) and *Is bāt ko kaṭāl kiyā* "he made this lawful now"

(9)—*Chhōṇā* added to the roots of transitive verbs gives an idea of completion after effort as *Maṣ ne se girḥ miḥnat kī kī imṭikān pīs* "kur-chhōṇā" "I worked so hard that I got well through my examination." This is more forcible than *kur-ḥiyā* *Viḥāl-chhōṇā* "to succeed in expelling" *Viḥāl* also L. 26 (d)

Also *karke chhōṇā* has much the same force as *Maṣ ne ruḥ kām kor-chhōṇā* or *karke chhōṇā* The latter is more forcible Compare with *karke ruḥā* (d) (d) Example *Maṣ ruḥ kām karke ruḥā* (not *kar-ruḥā*) gives the idea of "I was determined to do it and I did it"

(10)—(1) In the ordinary "declamatory negative" (جہل) *qutā* "the simple verb must be used, as *Is ko chhōṇ-do* but *ruḥa mal chhōṇo* (not here *chhōṇ mal do*) *maṣ n ruḥo kūt-dīḥā* but *maṣ n ruḥo naḥī kūtī* (not *naḥī kūt-dīḥā*)

(2) Exceptions are clauses implying some expectation or exception as *Is ko ruḥa maṣ ne kūt nī pīḥiyā* well give it me I'm not going to gobble it up *ruḥo is bāt lā bapā* *ḥayāl ḥā kī kūtī goḥī kī mūr le andar na ā pāḥē* "they took good care not to come within range of our rifles" *ḥ'ruḥ mūr naḥī gayā* "he did not die" *Maṣ ne kūt naḥī dīḥā* *ḥayāl* *chhāḥī kās* *Chhōṇ mal do* indicates an expectation.

Interrogatively also the negative intensives are used in the same sense as *Kiyā n ne daruḥḥī ko kūt naḥī dīḥā?* "what didn't he cut down the tree?"

¹ Note the position of *mal* *na* etc. and see next para. (2).

² Note the position of the *naḥī*.

LESSON 24

(a) The mother lay down with the child	<i>Mā bṛōchke kō lē parī¹</i>
I could do nothing and that a all about it.	<i>Mujh se kuchh na-ban-payē²</i> <i>bas</i>
He jumped into the canal	<i>Ujh nālṛ mē kād payē</i>
My hand happened to fall ³ on a rat	<i>Itihāq-an marē hāt ek chāhe</i> <i>par payē</i>
I was pawed by the pony mare	<i>Toṛhōṛ kī jūp makh par parī</i>
It is raining rain is falling ⁴	<i>Pāṛ parīṛ hā:</i>
The fox was stumbling and limping along	<i>Lowr gurī parī chāl jāt thī</i>
Why did you let this book drop?	<i>Tum se yā kūtīb kyē girā?</i>
As I was weak my enemy got the upper hand	<i>Māṛ kam-kor thā se liye dakh</i> <i>man lē ban-parī</i>
It is ill to suffer such insults	<i>Asī zillāt ulhās burī hāt</i>
It has gone and burst	<i>Phat-payē</i>
I suffered endless trouble (Ist I suffered such trouble that —don't ask me about it)	<i>Mā: ne aśī takīf ulhās kī mal</i> <i>(or na) pūchhiye</i>
He lost his voice	<i>Ujh āwāz baṛh-gā,ī (or par</i> <i>gā,ī)</i>

¹ Vide Lesson 22 § (3).² "I fall" metaphorically³ Actually falling (of rain snow etc.); perhaps the only instance of *par* meaning to fall actuallySome such word as *Qus* (less) "power" is understood

Should any outside influence pressure be brought to bear then—	Agar bhāhar se koī dabāo par jā e to—
My hat has been squashed in.	Mera topa dab-ga,ī
She is now weeping	Wah ro-rahi hai
I waited for him for a whole hour	Mai ghanta bhar tak uske inte- ẓār me rahā
I cannot control him (or if inanimate) it cannot be pressed by me	Wah mujh se dabāō nahī
I left no work I undertook till I completed it	Jis kām me mai par-gamī (or lag-gamī or lag-rahā) nake kar-chhōṛā ¹
This will be done some time or other (indefinite)	Is kām ko-rahēgā
This will be done some time or other within a week.	Is kām haste ke andar andar ko-rahēgā
Repeat this (with etc.) after me	Jaise jaise kām kahi jāē tum bh kahi jāo or meri is bāi ko jo abhi bolā hū dikhāō
He has had a relapse.	Us ki bimāri dukhā-ga
I'll come here again some day	Mai phir yahā ā-rahīgā
To-morrow is a holiday so do the work of to-morrow to- day	Kal taqī hai is liye kal kī kām āj kar-rahō
See to on your way to office	Dikhar jāte hōṅgī mere pā se ko-hnī

¹ Compare u lu rahāñā; vide Lesson 23 (f).

² I am far less than not more emphatic

What was to happen, has happened and is finished. *Jo hawā, thā wah ho-lipā*

I got all I wanted my heart's desire was completed. *Mere dīl kī āraṅ nīkal-ga,ī*

To accompany *Kīāī kī adīk (or pakhār) ho-leaṅ*

(b)—Note the following methods of forming feminines —

(i) *Brāhman* m. "a Brahman" *Brāhmaṇ* f. "a Brahman woman" *akar* m. *akārī* f. "cowherd" (a caste) *kanjar* m. (a caste, a kind of Gypsy) *kanjār* f. "a kanjar's wife a prostitute" etc. *Pathān* m. *Pathaṇ* f.

(ii) *ghora* horse *ghor* mare *billā* m. *billī* f. cat

(iii) *ḍamār* m. "goldsmith," *ḍamārā* (and *ḍamāras*) goldsmith's wife *kumhār* m. *kumhārā* (and *kumhārī*) f. potter

(iv) *ūṭ* m. camel *ūṭī* f. *akar* m. tiger *akārī* f. tigress" *muṭṭā* m. T. "a schoolmaster a learned man," *muṭṭā* a mullā's wife

(v) *Mālī* m. *mālī* f. "gardener (Hindu) *dhobī* m. *dhobī* f. "washerman (a caste) *kūjṛā* m. *kūjṛ* f. "greengrocer and fruiterer" (a caste) *qasā,ī* (or *qasā,ī*) m. *qasā,ī* f. "butcher" *ḍulhā* m., "bridegroom," *ḍulhā* f. "bride" *kāthī* m. *kāthī* f. "elephant."

(vi) *Māmū* m. "maternal uncle" *māmū* (for *māmū**) f. *torī* m. pony" *torī* f. pony mare"

* *Kūjṛ-qasā,ī* low people."

* Antepostulates usually short; vide L. 23 (A), foot-note.

(vii) *Baniyā* m grain-merchant (a caste) *baniyāyān*
or *baniyā* m L. (بانيان) f *nā* m barber
nā m f

(viii) *Khālra* m (a caste) *Khālrañā* f *mīh-tar* m "a
sweeper *mīh-tar-ānā* f a sweeper's wife

(c)—Others are —*Rāpī* m. *rānī* f *dhātī* m *bahān* or
bahān f *nāyik* (vulg *nā ik*) a guide a corporal *nāyānī*
nāyikā (and *nā, ikā nā, ikā*) f *khālū* m maternal uncle
khālā f *beg* m (T) *begam* f (a Mughal title) *Khān* m
Khānam L. (a title) *ālī* m bull, stallion *vī, ē* or *gā, o* f
cow

(d)—*nar shēr* or *shēr-e nar* male tiger *māda shēr* or
shēr-e māda "female tiger"

LESSON 23

<i>īpān</i> etc <i>pān</i> <i>pān</i>	One's own.
<i>īpār pl</i>	One's own people
<i>hāhān</i> tr	To say
<i>hāhānā</i> intr and cau	To be called also to cause to say
<i>lāpānā</i> intr	To increase to grow to ad- vance to surpass
<i>āpānā</i> intr	To advance
<i>lāpānā</i> intr	To turn to one side
<i>lāpānā</i> tr	To turn over fold back.

Here the Sanskrit suffix -*ī* is added to a Persian word
* This is the Persian suffix; vide L. 61 (7).

Mañ moyañ.	To turn the face aside to refuse to obey avoid doing
Baṭh !	Wick, (and hence) light.
Ār (no pl.) f.	Cover protection
Ḥalqāñ tr	To kindle set alight
Dhakañ ' intr	To fall down (of buildings) to be pulled down
Dhāñ tr	To pull or knock down buildings
Lafñ intr	To lie down
Kaḥāñ bhajñ tr	To send an oral message send word
Likh-bhajñ tr	To send word in writing write word
Māñ bhajñ tr	To send for things.
Bulāñ bhajñ tr	To send for persons.
Pachāñ māññ ' caus	To ask for through a person (by letter or orally)
Lahī !	Wood a stick.
Qadīm adj	Ancient
Khāñ adj	Special particular private
Khāññat pl khāññat f.	The nature, characteristic peculiar quality
Khāññat adv	Especially

' In the Punjab "to fall down" generally
 Vide Caus verbs Lesson 44

Imm adj

Amām }
Bāzār ke log }

Amāl pl gharālā f

Qā'idā pl qā'idā m

Qawā'id Ar pl. m and f

Parvānā f

Chāl (from chālā) pl. chālā f

Chāl-chālā m and f

Bad-chālā adj

Vek-chālā adj

Vek-chālā f

Pyārī H. adj

Am Ar. adj and sube }

Am pī m

Am or Am Am

Am m

Common general vulgar

Common people

Love-song or ode (formerly
always short)

A rule regulation propriety
custom dastūr regularity

Rules regulations etc masc
pl parade of troops f
sing grammar f. sing

Cherishing rearing main
taining patronage

Motion gait procedure
conduct behaviour trick

Character

Ill-behaved of bad character

Of good character

Good character

Dear beloved a relative ju
nior in years

Out of one's own pocket or
from himself myself, your
self etc., etc

Of my (your their etc., etc)
own accord

Amongst ourselves your
selves themselves

LESSON 20

(a)—(1) Jānā (Progressive) and Raknā (Continuative) are fixed to a present participle express progression or continuance as *Wah har roz achchhā hote jātā hai* 'he is getting better every day' *wah kakhā-payā aur mai likhā-payā* 'he kept on saying, or dictating and I kept on writing what he said (progressive)' but *wah kakhā-rakhā* 'aur mai likhā rakā' 'he went on saying it while I went on with my writing (continuative) (i.e. there was no connection between the two acts). *Merā gālā baithā jātā hai* 'I am losing my voice rapidly' but *baithā-jātā hai* 'I am losing it by degrees' "

Jāna and *Raknā* cannot be used interchangeably

(2) *Jānā-rakhā* however in all its tenses signifies 'to be completely lost, a curious idiom that according to Kempeon originates in the idea of going on till the vanishing point is reached. *Ākhīr wah meri mehar se jātā-rakhā* "at last he disappeared from view" *Vide L. 23 (d) (3)*

Remark—The Imperfect and Preterite tenses however may mean either "was being lost" or "was in the habit of going" and also "was lost" or "used to go"

(3) *Rak-jānā* preceded by Present Participle gives the idea of ineffectiveness as *Lephā rekhā ki rak-payā aur mānā khar-khar chālī gayā* "the child kept on crying to be taken, but its mother left it behind."

(6)—(1) when *kakhā* or *kāh-dānā* or *kāh-jānā* 'signifies to tell or relate' it requires *se* with the object when "to command" or "call, name" *ko* as *Us se kaho ki teri mānā mar-gayā* "tell him his mother is dead" *ākrā gupā mānā se*

* A good example of Progressive verb.

Or *kakhā-rakhā* "he went on talking"

* *Kāh-jānā* to tell without reserve."

as *ae* *kaḥ-diyā* "I told him the whole story" but *ae* *ko* (not *as* *ae*) *waḥḥ jāne kaḥo* "tell him (i.e. order him) to go there" *Īm ko Angrezi mā kyā kaḥṭe kaī* "what is a mango called in English?" *Wāḥ mujhko Śhaṣṭhān kaḥṭā ho* "he calls me a devil."

(2) With *bolnā* *ae* only is used. *Mai tum ~~ae~~ nahī bolōī* "I am not addressing you" or "I don't want to talk to you" *Bolnā* with *ko* in the sense of "to order" is vulgar.

(c)—One form of the Conjunctive Participle [vide L. 18 (b)] is identical with the root: this form is still occasionally used, more in speaking than writing: as *Mai ~~ae~~ ~~ṣaḥṣṣe~~ ~~sth~~ mukh kṛṭh dho nṛṣṭhā kar apai rāḥ hī* "In compounds such as *mū-baithnā* "to sit together" where both verbs retain their original significations [vide L. 22 b (2)] the first part of the compound is the Conjunctive Participle *mū-kar baithnā* can be substituted for *mū-baithnā*: this latter is not an intensive. Other examples are *ī pālūchnā jā pālūchnā kar dīkṣnā pādī-ḥṭnā bhāṣ-nīkṣnā* *Rakḥ-ḥḥṣnā* is "to keep by (or future use" but *rakḥ-kar ḥḥṣnā* is "to place after effort" vide L. 23 (g).

LESSON 2

(a)—On the possessive adjectival pronoun *āpnā*

When the Nominative or Agent is followed in the same clause by a possessive pronoun belonging to itself such possessive is rendered by *āpnā* *ae* *as* never by the possessive *mōḥ* *mōī* etc. Examples—

I read my book.

Mai āpnā kṛṭh pāṛhṭā hī.

Thou readest thy book.

Tū āpnā kṛṭh pāṛhṭā kaī

1 Indicates haste; *ak* "from the beginning"

He reads <i>his</i> (own) book.	Wah apas kitāb parhāi hai.
She reads <i>her</i> (own) book.	Wah apas kitāb parhāi hai.
We have seen <i>our</i> father.	Ham ne apas bāp ko dekhi hai.
Have you written <i>your</i> letter?	Tham ne apas chitthi likhi?
The goldsmith and carpenter went to <i>their</i> (own) city.	Sanā aur bakās apas shahr (mē) gaye.
The women feed <i>their</i> (own) children.	Aurāt apas bachchō ko pāl hai.

N.B.—If in the above examples the words *his* *her* *their* refer not to the nominative but to somebody else then they must be expressed by *us-hi* or *us-dā*, etc.

(1) *Apas* refers to (1) the grammatical subject (2) the logical subject (3) the speaker as (1) *Wah apas kitāb parhāi hai*, he is reading his 'book' (2) *usko apas itni bē bhayāl hai*, he has a regard for his own honour *uswah apas itni bē bhayāl rakhti hai* (3) or (2) *apas* (or *marā*) *dū mahā chūhāi ki wahī jē* I don't want to go there. (4) *Apas* also means *own* as *Yā uski apas kitāb hai* it's his own book, not some one else's *apas jās se* out of my own pocket etc. ¹

Remarks—(1) the three accusatives (1) *apas ap ko* (2) *apas to* and (3) *apas ko* Nos. (1) and (3) are in commoner use in modern Urdu.

(b)—*Apas* a form of *ap* only used in the following phrases:—*ape nah* to be in one's proper senses; *ape nah* *hai*; *ape se* *bākir* *hai* *ape se* *gharwal* *hai* *ape se* *hai* (for *mai ap ap*) is vulgar.

(c)—My book is lost.	Meri kitāb jāi rakhi.
My book was lost.	Meri kitāb jāi-rakhi thi.

¹ *Wah us ki kitāb parhāi hai* he is reading his i.e. another person's book.

† See also Lesson 27.

She keeps on advancing (going away from us) and keeps on looking behind the while	Wāl āye to bārāsi jāsi hai aur mukar dekhi jāsi hai
Light every other lamp	Ek batti aur ek batti jalāiye jō (Bombay idiom) or Ek batti chhōṭkar har ek dūm batti jalāiye jō
What is this called in Hindu stani ?	Yeh Hindustāni mē kyā kahilāi hai ? or Is to Hindustāni mē kyā kahile hai
Tell them (order them) to give me my book.	I nō kaho ki meri kitāb de-ā
Inform them that their brother has come (unexpectedly).	Un se kaho tumhāre bāṭi āyā hai ¹
Tell him to go.	Us jān to baho (not bolo)
I want to say something to you	Māi tum se kuchh bolnā chāhātī hū
He is getting well (progressively)	Wāl arhchhā hātī jāti hai
I ordered him to burn wood	Māi n kārī jilān to kārī hātī
The house fell down suddenly	Makān dhak dhak pāṭā
The city is being pulled down	Shahr dhaṭ rāhī hai
I lay down	Māi let-rāhī or rui let-gayi
I remained lying down	Māi let-rālā
Ancient writers have written (some time ago)	Qadīm likhac-wālē : purān likh-gye hai

¹ Or simply āyā if he were expected. Direct narrations.

I composed this <i>ghazal</i> of my own accord.	<i>Mai</i> <i>ae</i> <i>yih</i> <i>ghazal</i> <i>kah-ū</i>
I composed this <i>ghazal</i> at some one's request.	<i>Mai</i> <i>ae</i> <i>yih</i> <i>ghazal</i> <i>kah-dī</i>
His own mother (i.e. not his <i>maternal</i> mother) is dead.	<i>Us</i> <i>kī</i> <i>apni</i> <i>mā</i> <i>mar-ga,</i>
Why should I do it—I don't want to?	<i>Kyā</i> <i>karū</i> <i>apnī</i> (or <i>merī</i>) <i>dī</i> <i>nahī</i> <i>chāhū</i>
We must maintain our own people.	<i>Apnē</i> <i>ke</i> <i>parivar</i> <i>parūr</i> <i>hai</i>
Every one has his own fashion, method.	<i>Har</i> <i>ek</i> <i>kī</i> <i>apnī</i> <i>apnī</i> <i>chāl</i> <i>dhāl</i> <i>hai</i>
Every one values his own life.	<i>Apnī</i> <i>jān</i> <i>apnī</i> <i>ko</i> <i>pyār</i> <i>hai</i>
He thinks of his own benefit only.	<i>Us</i> <i>ko</i> <i>apne</i> <i>kī</i> <i>phē</i> <i>ide</i> <i>kū</i> <i>bhāyū</i> <i>hai</i>
I cannot quit my nature habit.	<i>Apni</i> <i>ādat</i> (or <i>ā</i>) <i>torē</i> <i>nahī</i> <i>kī</i> <i>phē</i> ¹
I came here of my own accord.	<i>Mai</i> <i>apne</i> <i>āp</i> <i>yahū</i> <i>āyā</i>
What, do you look on this as your own property?	<i>Kyā</i> <i>yih</i> <i>chīz</i> <i>apne</i> <i>samān</i> <i>hai</i> <i>ko?</i>
Kindly send some one to ask the <i>Sahib</i> when he will go to <i>Agra</i> .	<i>Bēhād</i> <i>ec</i> <i>prachār</i> <i>mandrā,</i> <i>kyē</i> <i>kī</i> <i>Āgrā</i> <i>kab</i> <i>phē</i> <i>Āgrā</i> ¹
The water keeps flowing away.	<i>Pānī</i> <i>bach</i> <i>phāl</i> <i>hai</i> .

¹ *Kī phē hai* "is being done"; present tense passive voice. *Phē* Lesson 47

² Indirect narration.

LESSON 28

Use of the suffix *as* *as* *i*

(a) — *as* *as* or *as* (according to gender and number) added to a substantive or to the oblique form of personal pronouns converts these into adjectives denoting similitude or resemblance *as* from *kaikua* a beast comes *kaikua as* like a beast beastly *kutū-as* dog-like

(b) — *Mānā* Intr (takes dat and abl of person) To find to be found obtain ed to meet with to happen on to resemble be mixed to join be connected harmonize with (tune) totally with etc

To mix introduce unite compare check with a list etc etc

Face form appearance manner case

In this way

In this case

Of fine appearance beautiful

Of bad appearance ugly

Evil vice

Any teacher also a pupil master one skilled in an art

{ All the same exactly alike uniform identical no difference

Vihiu tr

qūrai pi sūrai f

le qūrai se

le qūrai mā

Kāhū-sūrai adj

Bad-qūrai adj

Badī f

Le aiā m

Ek as II

ak as I

<i>Kaṣṣiyat</i> , pl. <i>kaṣṣiyatā</i> f	The "howness" i nature state condition report remarks (in column of remarks") view any sight to be seen
<i>Chāḍān</i> m (from <i>chāḍā</i>)	Involve certificate of despatch despatch forward ing a case or prisoner
<i>Top</i> , pl. <i>topā</i> f	Gun, cannon
<i>Pakar</i> m	A watch, i.e. 3 hours
<i>Do-pakar</i> ¹ f	Midday
<i>Tisrā pakar</i> ² m	Afternoon
<i>Jāch parāṭ karnā</i>	To examine accounts
<i>Huqūṣ</i> or <i>huqūṣat</i> f	Bill of exchange <i>valū</i> a cheque
<i>Naṣīhat</i> pl. <i>naṣīhatā</i> f	Admonition
<i>Shikā</i> pl. <i>shikāṭā</i> , f.	Advice (in pl.=advice on various subjects)
<i>Jald</i> adv	soon.
<i>Jalā</i> f. sub	Quickness.
<i>Sīpāḥī-āḥ</i> or <i>sīpāḥī hā</i> ā	Like a soldier soldier-like

(c)—But *āḥ* etc. added to adjectives of size or quantity signifies "very" as *Bakht-āḥ* "very much" *gurū āḥ bāḥ par* "at a very little matter a trifle" Added to other adjectives it usually signifies "somewhat," as *Kālā-āḥ* "somewhat black, blackish, black-looking" *bāḥ-āḥ* "somewhat, rather loppish" ³

¹ At half how?

² *Do-pakar* and *sī-pakar* are feminine but *tisrā pakar* is masculine

There are in fact two suffixes *āḥ* with different derivations: vide *Hindustani Assembling Blocks*, V 7 supplement

(d)—When *ai* or *is* is added to *kana* "who?" *kana* is not (but *ai* is) inflected as *Yā kana ai ghore kū na hai* "of what horse is this the saddle?" *Kana ai* as compared with *kana* indicates surprise or negation or refers to a number

(e)—*Koj-ai* means "any at random any one you like etc" *muja ko-i ai penāl do* "give me any pencil" *ko-i ai warbari bāi muja mē to mai karīgī* "no matter what work it is I will do it willingly"

(f)—*Sā* is also added to a noun in the genitive as *Uday kute ku sā* (or *kutā sā*) *ek jākar hai* "a jackal is an animal resembling a dog" This genitive construction is to be preferred with nouns

(g)—Instead of *ghā-ai* and *ai-ai* "like this" and "like that" *ai-sā* and *ai-ai* are used "Mujh-sā (or colloquially *merā-ai*) "like me" *tujh-sā* (or colloquially *terā-ai*) "like thee" but *kam-sā* or *kamārā ai* *tum-sā* or *tuśārā ai* "like us" *like you*" *Us kō ai* (not *us ai*) "like him" *Mujh ghātrū-sā* "like poor me" *us fāyir-sā* "like that faqr"

(h)—The forms *muja kī* *ai* *muja kī* *hai* *kū* *tum kī* which may be styled true genitive forms, are used when an adjective is in apposition as *muja kam-bāghī kī merā ai* "in the face of me the unfortunate"

(i)—*Milāi* with *ai* means "to pay a visit" "to make acquaintance or to say good bye" but with *ko* "to happen on," as *raute pāl ek sāmī muja ko milā* "I met a man on the road (by accident)" *merā khoyā kua rūpiya muja ko milā* "I got back my lost money" *muja ko in dā milā* "I got a reward" but *kua muja ai milne ko āyā hai* "he has come to see me"

1 There are in fact two suffixes *ai* with different derivations: *raide* "Hindūkāl Stumbling Block" "V" 7 supplement.

2 *ai* and *ai-ai* are for *kam-ai*

What do nine and eighteen
and twenty-seven added
together make?

Naun aur atthārah aur satthā
milke kitā? kote hai?

I have put my mare to the
Government stallion.

Mai ne apni ghori sarkārī sātā
se milāi.

Don't let these horses smell
each other (put their noses
together)

Is ghorō ko mat mat milāne do.

God grant my brother may
soon come to see me (and
then go away) but [—that
I may find him soon]

Kāhūśā kare merū bhāi yād
mujh se mil jāe [but wād
mujh ko mil jāe]

Please arrange a meeting be-
tween him and the L.G.

Ap Lāi sāhīb se milāne
dē.

Mix some water with this milk.

Dādā mē thōrā paani milāo.

Mix the water and the milk
together

Dādā aur pāni ko milāo.

Adding a hundred of rupees
out of my own pocket I
will send you a bill for five
hundred altogether

Sar māt apne pās se mitākar
pāre pānī aur kī hundarū
tam ko bhējū kō

This person's appearance tall-
ies with the description on
the forwarding letter

Is shakī kī qūrat chātān kī
kāsfiyat se milī hai.

Both closely resemble each
other

Donō kī ek-ek qūrat hai or unki
qūrat milī hai (or milī
jūlī hai)

1 Kai pl. = how many?

2 Plural for respect.

3 Pān for pānī = five =

4 Present tense to indicate immediate future.

5 Jūlī has no meaning; the jingling phrase gives the idea of reci-
procity

Are there any flowers and fruit in that garden ?	<i>I s bagh mē kuchh phal phal hai ?</i>
A smallish number	<i>Kuchh thos se hai</i>
He is a somewhat elderly per- son	<i>Wah kuchh buddhā vī ādmī hai</i>
I gave him a lot of good ad- vice (admonition) but he paid no heed.	<i>Mai ne bahut se manhat ki lekin u ne ek na-sunī' (or nāsun)</i>
My advice to you is not to do this.	<i>Mera salāh yeh hai ki tum yeh kām na karo</i>
Come let us consult together	<i>Jo āpos mē is ba' ke bare mē salāh karē</i>
What book do you want ?	<i>Kaun kintā mēgi ho</i>
Give me any one of them.	<i>Koī vī do</i>

LESSON 30

(a)— <i>Bachāī mtr</i>	To save oneself be saved be spared to be left over to recover survive to avoid shrink from
<i>Bach rahā</i>	To be or remain over to sur- vive
<i>Kis chiz se bachāī¹ rahāī</i>	On one's guard against avoid
<i>Bachā rahāī</i>	To remain safe.
<i>Bach-nikālā</i>	To get clean away escape in safety

¹ Bā understood.

Vulgar Properly "are you asking for ?"

Past participle La. bachā (A, B) rahāī.

<i>līchāt</i> f	Savings in money
<i>lāpīl pīnā</i> tr	To obtain salvation to be saved from danger
<i>lāh</i> to <i>śarṇa</i> , conj	Otherwise if not
<i>lā</i> <i>agarchi</i> <i>karchand</i> conj	Although
<i>lāme</i> prep. and adv	In front of
<i>lāme lāme</i> , adv	Right opposite each other
<i>lānā lānā</i> or <i>śarṇā</i> sub	Coming face to face with con fronting
<i>lād-nam</i> adj	Of ill-repute defamed.
<i>lād nām</i> f. sub.	Ill-repute disgrace defama tion
<i>lān-dīn</i> m.	Door keeper
<i>lāh</i> h adj	Messed happy (in com pound good pleasant)
<i>lāh-āh</i> pl. <i>lāh-āh</i> f	Sweet
<i>lāh-āh-ār</i> adj	Of sweet smell
<i>lāh</i> pl <i>lāh-āh</i> f	Rejoicing happiness
<i>lāhāt</i> f	Company society inter course actual intercourse (of humans only)
<i>lāh</i> m	Theft
<i>lāh</i> f	Theft
<i>lāh-ānā</i> <i>churānā</i> tr	To steal
<i>lāh churānā</i>	To avoid seeing another to connive at
<i>lāh lāhāt</i>	To avoid being seen by another

1. *lāh* was formerly an adjective and *lāh* a noun.
h

(b)—The *Present Participle* of a verb prefixed to *Rahā* signifies "to do continually" and is equivalent to *karā* with the past participle. Lesson 20 (d) thus —

- (1) *Wah roṭi-rahī hai* "she weeps off and on" sometimes = *roṭī karī hai* ¹
- (2) *Wah kal se roṭi-rahī hai* she has been weeping off and on since yesterday
- (3) *Wah kal din bhār roṭi-rahī* she wept (remained weeping) all yesterday off and on, Lesson 23 (d)
- (3) but *wah ro-rahī hai* "she is now weeping" ¹
- (4) *Jab tak mai wāhī thā wah bar-bar roṭi-rahī (thā)* = *roṭī kīpā* "whilst, as long as, I was there he continued weeping definite time fixed but —
- (5) *Wah ro-rahī thā* he was weeping continually no definite time

(c)—(1) The first person is more worthy than the second and the second than the third thus in English "You and I, but in Hindustani I and you. When, too, the subject consists of two or more persons, the verb will agree with the first person rather than with the second and with the second rather than with the third

(*) This rule is however modified by regard for euphony *wah aur tum is ko karoge* you and he will do this not *tum aur wah karoge*, as the second person plural verb sounds awkward close to *wah*. Similarly *ham tum jāṅge* "I and you will go" and not *mai tum jāṅge*. I and he will go requires a plural verb and according to the rule it must agree with the first person; but *mai aur wah jāṅge* sounds awkward write therefore *mai aur wah donō jāmā jāṅge*.

¹ But *ro, jāṭī hai* she weeps continuously without a break. Vide also L. 64.

LESSON 31

Use of *āp*

(a)—The word *āp* literally denotes self and it is employed with any of the personal pronouns as *mai āp jū āgā* I will go myself. It may also be used in the same sense without the personal pronoun as *ap jū āgā* he himself will go *ap ā, āge* we will come ourselves.

The word *āp* however is frequently employed in a very different sense like our terms you sir your honour your worship his honour his worship etc and the verb in such cases is in the third person plural. The words *pāhō* master monsieur and *kāzār* and *panāh*—*āī* your honour are used in a similar manner when a person is addressing or speaking of his superior in rank or as a mere matter of politeness by strangers of respectability.

(b)—*āp* as an honourific requires the third person plural. In Delhi City however they incorrectly use the second person plural in speaking as *āp āp kaho* he (for *kaho* he).

(c)—Avoid bad company else *Buri qabool se bacho nahī kō*
you will be disgraced (or warna) *bad-mām ho-jā*
oge

Keep clear of the fire or you'll *āj se bacho warna jal jū, oge*
be burnt

He escaped death

Marte se bach-gayā

He just escaped death

Marte marte bach-gayā

He nearly fell off his horse

Ghore se girte girte bach-gayā
(or *rah-gayā*) or *naazik*

thā kī ghore se gir jātā

¹ "Lorist or Present & Unfinished" *lat* It was near that he should fall."

The door-keeper was sitting at the door but I evaded his watchfulness and went in (without his seeing me)	<i>Darwāze par dar-bān baithā thā magar mai uski dekḥ bachā-bar andar chālā-gayā</i>
Though the thief came face to face with the police yet he got away free	<i>Go chor aur sipāhīyō kō āmunā āmunā hu,ḍ lekha urkh bach kar nikal-gayā</i>
He escaped punishment (either was let off or absconded)	<i>Uskā se bach-gayā</i>
I have come here of my own accord	<i>Maī āp se āp yaḥlī āyā hū or mai āpse <u>hukm</u> se yaḥlī āyā hū</i>
It is a matter of rejoicing	<i>Bayḥ <u>hukm</u> hi bāt hai</i>
I am very pleased with him	<i>Maī i se bahut <u>hukm</u> hū</i>
Who asks after us? Who cares what becomes of us?	<i>Ham ko kunn pūchhā hai? Ham ko kunn pūchhā hai?</i>

(d)—Idioms —

This house oppresses me	<i>Yeh ghar mujhe kṣṭiā hai.</i>
By all means let them come	<i>Shauq se āj.</i>
Return immediately (<i>lit</i> If you eat there drink here ¹)	<i>Agar roḥi wakhā khā,ṛ to pāni yaḥlī pā,ṛ¹</i>
What the devil does he care where I am dragging out my existence	<i>Uski bakā fīnā² i: mai kahlī pāṛ hū</i>
If my book is torn you want to care a hang	<i>Agar meri kitāb phaj-gā,ḍ to tunkārī bakā se.²</i>

¹ Easterns usually drink after they have finished their meal, not in the middle of it.

² Vide Lesson 13 (b).

To be annoyed put out *Dū mailā* (lit. dirty) *homē*
 Everything was quite changed. *Aucklā kū aucklā ho-payā*

What has happened is the best for my interests *Jo hu, ā mere kaqq mē bīhkar*
has

The horse jibbed (lit. stuck, came to a stop)
Uhorā at-payā

a moonlight night *(hāndas rūl*
Chānd rūl kū din

The day preceding the new moon.
Yalā kī āb o kaurā mere mīnā,
ke samuā/āg malī has

This place (i.e. its climate) does not agree with me
Thi is no concern of mine
(lit. do you know it and let him, or them, know it)
Thi jāno kī kī jānē

The horse sank in the mud.
Uhorā kī bhar mē dhas-payā
Har ek sipāhī ke zimme ān ān
rūpā; baiḥ-pa, a.

He's queer not quite right in his head (or lit. his brain has started from its place)
Uake dimōḡh mē ḥālāl has (or
kalō dimōḡh chāl-payā)

Don't anger me (lit. don't make me open my mouth)
Mard mīh mat khulā, o

He must have come by way of the bazar
Il kh bāzar se kote āya koga

To build castles in the air (lit. to cook imaginary places)
Kāyālī pītā, o pakānā

¹ In the Punjab *kānāḥ*. *Dās-wa, m.* (in the Punjab *kānāḥ*)
 also a quickened place.

The door keeper was sitting at the door but I evaded his watchfulness and went in (without his seeing me)	<i>Darwāzā par dar-bān baṛhā thāṁ naṁgar maī naka ṛikh bachā-kar andar chālā-gayā</i>
Though the thief came face to face with the police yet he got away free	<i>Go chor aur sipāhīyō kī āmnā āmnā kī, lēta rukh bach- kar nikāl-gayā</i>
He escaped punishment (either was let off or absconded)	<i>Ḍand se bach-gayā</i>
I have come here of my own accord.	<i>Maī āp se āp yakhā āya hū or maī apnā ḥisāb se yakhā āyā hū</i>
It is a matter of rejoicing	<i>Bey ḥisāb hī hūī hai</i>
I am very pleased with him	<i>Maī se bahut ḥisāb hū</i>
Who asks after us? Who cares what becomes of us?	<i>Ham ko karna pṛchhā hā?</i>

(d)—Idioms —

This house oppresses me	<i>Yā ghār mujhe kṛpā hai</i>
By all means let them come	<i>Shauq se āj.</i>
Return immediately (<i>let if you eat there drink here</i> !)	<i>Agar roṣī wakhā khā, to pānī yakhā pāo</i>
What the devil does he care where I am dragging out my existence	<i>U nī bālā jāne? kī maī kakhā pāyā hū</i>
If my book is torn you won't care a hang	<i>Agar merī kīkāb phāf-gā, to tanabāhī bālā se.</i>

¹ Easterns usually drink after they have finished their meal not in the middle of it.

LESSON 32

Use of the Infinitive

(a)—One use of the Infinitive or Verbal Noun is to express obligation thus, *tau-to soḥē jāas kōḥē* or *parēḥē* you must (or will have to) go there

(b)—*Arē m* and *Arē f* (to Halloo' ho hark servants and children)
interj

<i>Arē arē</i> †	Good gracious
<i>Ajē m.</i> and <i>f</i> interj	Oh Sir! Oh Madam
<i>Jē</i> adv	Thus.
<i>Jā kū cū</i>	As it was before (specially with regard to quantity)
<i>Chāhīye</i> impera verb	Is necessary wanted ought should
<i>Chāhīye thē</i> impera verb	Ought to have been.
<i>Darhūr hai</i>	Is necessary is wanted.
<i>Musāb</i> adj	Proper fitting reasonable
<i>Zarūr</i> adj and adv	Necessary necessarily surely
<i>Jā, zarūr m</i>	W.O
<i>Zarūrai, f</i>	Necessity
<i>Intīzām m</i>	Management preparation administration discipline order
<i>Hājat pl hājāt f</i>	Need
<i>Mukṭā</i> adj and subs	In need in want pauper
<i>Qhārīb</i> † adj	Poor quiet inoffensive

† Originally "foreigner stranger"

jā jānā rare strange

Daily bread portion divine
grace power

Employment (in literary
Urdu = *munāsa* time)

A written book," i.e. manu
script

Pink

Cold also ague in pl cold
season

Spring and autumn . . .
mild cold

Put in order beforehand

To give in advance

To take or purchase befor
hand

To exceed a fixed time (tr
put off defer postpone
evade

To reject an oral request

To make a clamour to raise
an alarm.

Spread a rumour

To amuse oneself.

To disgrace one's name

To cease

To stop catch hold of.

Rozgār m.

Qalamī ' khab f

Gulāb (from gulāb rose)

Jāyā m. suba.

Gulābī jāyā

Saj-rakhnā tr

De-rakhnā tr

Le-rakhnā tr

Jālmā tr

Bāl jālmā tr

Qāul machānā tr

Qārchī machānā tr

Dil-bakhānā tr

Ām quband * tr

Thāmā intr

Thāmā tr

* Qalam pen

* Quband tr to drown.

<i>Sambhālānā</i> intr	To pull oneself together save oneself from falling keep one's balance
<i>Sambhālānā</i> tr ¹	To support or hold up save from falling take care of maintain manage <i>di</i> <i>sambhālānā</i> = control one- self, curb one's emotions
<i>Sambhālānā</i> - <i>lenā</i> ¹ tr	To rally before death to mend one's way
<i>De-mārnā</i> tr	To dash a thing against another
<i>De-dīnā</i> tr	To give away completely
<i>De-patakānā</i> or <i>paṭak-dēnā</i> (not so forcible) tr	To dash on the ground
<i>De-pachhārnā</i> or <i>pachhār</i> <i>dēnā</i> tr	To throw on the back (in wrestling)

(c)—*Chāhiye* and *chāhiye* (*chā*) either take the dative of the person, etc. as also do *koṭhā* and *pareṭhā* or else they are followed by the Aorist with *hī* as *tumhō* *sochā* *jānā* *chāhiye*, or *chāhiye* *hī* *tum* *sochā* *jānā*, you ought to go there.

The past part. is also occasionally used before *chāhiye* as *Pāṭh* *kām* *āj* *kiyā* (or *karā*) *chāhiye*.

The plural *chāhiyē* is used in the Punjab and in Delhi, but not in Lucknow.

Remark.—In the negative of *should*, *ought*, either *na* or *nā* is used, but the latter is preferable. If however *chāhiye* means "wanted," *na* must be used.

(d)—The infinitive may be used as a future imperative or

¹ The old spelling was with *an* the new is with *in* (an).

polite present imperative ¹ It is less imperious (and consequently more polite) than the imperative. Vide L. 54 (f).

(e)—The inflected infinitive with *kū* *ku*, *ku* expressing intention is used only in the negative the substantive verb "I am, he is," etc., being understood after it as *waḥ nakī likhac kū* [*kai*] "he has no intention whatever of writing"

(f)—*Shukr* "thanks" specially means *Khudā kū shukr* "Thank you" for a small obligation is *tasīm* or is expressed by touching the forehead with the right hand and bowing Hindus say *barādagi* *Ap kū bayd mawānā kū* is "thanks for a gift etc"

(g)—(1) Nouns preceded by a cardinal number may be in the singular or plural, latter preferable as *do laḡhī* or *do laḡhiyā* "two girls" If however the noun is masculine and ends in *ā* the plural must be used, as *do ghora* (not *do ghora*) = "two individual horses." With large numbers however the noun may be in the singular as *sau ghora kḡfir khā* "a hundred horse i.e. a collection of a hundred horse was present" *sau sipāhī hāḡir khā*

(2) But if the noun denotes money measure quantity time distance direction manner kind it is generally in the singular as *do hafiz tak* "for two weeks" *das rūḡ ghoraḡ kai* "ten head of horse" *do farāḡ se* from two sides etc *Chālīs ashrafi* = "forty ashrafi" but in *chālīs ashrafiyā* "so many as forty ashrafi" there is emphasis on the number forty *bālīḡ bālīḡ kī bolī* as *ke māl māl do zabān kai* "he is double-tongued" *is mullḡ māl pachās zabān* (or *bolīyā*)

¹ It is also used as an Interjection, as *suḡāl* "listen!"; *deḡhāḡ* "see beware!"

² For *Ar ru* m. head"; *bot rūḡ* i., H. "rein"

³ *Chālīs ashrafiyā* *ad ā* forty ashrafi."

kaī there are 50 languages in this country " (here the singular sabā should not be used)

(3) A similar rule holds good after indefinite pronouns as sab farāh se "in all ways" baṣ jagah (f) "in some places" kaī dān ka ba d after several days sab qism ki machāhī all kinds of fish kitāī daf'a "how often."

(4)—The formative plural of certain numbers below a hundred is used without a post-position, as daryāb dozens of koryāb or baś "scores of" pachāb fifties of. The numbers one hundred and upwards are all so used as saṭṭāb haṭṭāb lakṭāb karorāb. A similar idiom exists in nouns denoting quantity and in some nouns denoting time as maṭāb kṛāj "maunds of grain" sarāb "scores of" dhārāb "heaps of" haṭṭāb many weeks barāb ghar ghar vāre passed away Sāl-hā sāl haṭṭāb-hā haṭṭāb or haṭṭāb haṭṭāb karor-hā karor lakṭāb-hā lakṭāb are similar idioms. The -hā is the Pers. pl. Vide also Appendix A

(5)—Adjectives agree with their substantives. There is however an exception to this rule. If the substantive is an object with ko the adjective following it must be masculine singular as gāy ko thāpā karō "stop the carriage" but gāyī thāpā karō. The particle ko destroys concord. Compare L. 54 (d)

LESSON 33

(a)—I require a pony Mujhe ek pālī chāhiye or
dārkār hai.

We want ten books like this. Ham logō ko das criī kiṭābī
chāhiye()

1 Plural of the cardinal number 10 "A score" is bāī f

You ought to have been a soldier	<i>Tam ko sipāhi honā chāhiye thā or chāhiye thā ki tam sipāhi hote¹</i>
This is as it should be	<i>Yē-hi chāhiye.</i>
Write an answer soon if you don't (otherwise) I am with you (i.e. look on me as present with you there)	<i>Jawāb jald likho warna mujh ko kalī maujūd samajhna</i>
There were ten rāsis present	<i>Das rāsīyē (or rāsī not so good) maujūd thā.</i>
The work of three men	<i>Tin ādmīyē (or ādmī) kā kām</i>
You ought not to have done this.	<i>Yē bāt tam ko munāsrē na thī or yē bāt tam ko chāhīye na thī</i>
We must arrange for this	<i>Is bāt kī talīqām karnā chāhīye.</i>
This is an important matter	<i>Yē bārī zarūrat kī bāt hai (or bārī zarūrat bāt hai).</i>
Of what are you in need?	<i>Tam ko kis chīz kī jāyat hai?</i>
That man is poor he is needy (in want)	<i>Wuh ādam gharīb hai mukhtāj hai</i>
This horse is quiet	<i>Yē ghōṛā gharīb hai</i>
He is in need of even his daily bread	<i>Rōṭ tak kī mukhtāj² hai</i>
He has to go somewhere (lit there is for him the going somewhere).	<i>Us ko kalī jānā hai</i>

¹ Here Past Conditional tense

² Tak here is not a post-position; vide Lesson 60 (b).

He will have to go must go somewhere	<i>Us ko kahlī jānā hoga (or paye gā)</i>
God gives us our daily bread.	<i>Kāndē roat detā hai.</i>
I refuse to listen to such things.	<i>Maī aise bāte nahī sunne kā [hī]</i>
He has gone to prison (before trial)	<i>Wah kī/ai' mē gayā hai— (bandhā)</i>
God grant you His grace so that you may obey your parents.	<i>Kāndē tum ko te bāt ki roat de ki tum māt-bap ki farman barān karo</i>
They ought to be here by now	<i>Us ko ab tak yāhī ā-jānā chāhīye thā</i>
Look after these things, take care of them	<i>In chīz ko sambhālō</i>
He managed this well	<i>Yē lām us ne khab sambhālā</i>
Hold up pull yourself together (to a person on tripping)	<i>Sambhālō</i>
Keep a civil tongue in your head.	<i>Zabān sambhāl kar bolō</i>
Pulling herself together she said—	<i>Us ne, sambhalkar kahā ki—</i>
The rain has stopped.	<i>Pān thām-gaya</i>
Hold this, keep it.	<i>Is ko thāmo (or pakro)</i>
(b)—Idioms —	
It is spoken in everyday colloquial.	<i>Roz-marra * mē bolte hai</i>

* The origin of this curious but common idiom is obscure.

* Roz-marra adv "daily" and sabā colloquial speech.

Keep the soup on the fire till the liquid is reduced by a fourth.	Starbe ho utu der chūke par rukho ki chankhā, pāns jal jā, s
Can hearsay be equal to the evidence of one's eyes?	Kānō ¹ sunī ² bāt dikhō ³ dekhi ⁴ ke bārībar ho-sakī hai?
I felt intensely jealous.	Mera chhālī pir āp-sī phir gayā
To be faithless	Tote ⁵ h parakh dikh pherlenā (or badalānā)

LESSON 34

(*)—Tālī (emphatic).	In this very place
Wālī (emphatic)	In that very place
Kālī	Somewhere anywhere also I fear lest if ever far more
isā ¹ adj and adv (correl is jaisā)	Thus like this such, so
-ise, adv	Thus so
Jaisā adj and adv (correl. waisā)	As, such
Jaise adv	As such as.
Jitnā adj (correl utnā so much)	As much as

¹ Be understood.² I.e. sunī hū I and dekhi hū I.³ Unlike other birds a parrot that has escaped does not return to its cage.⁴ For pīnāl vide Lesson 24 (g)

<i>Jitae</i> pl	As many as
<i>Na to</i> (or <i>na</i>)— <i>na</i>	Neither—nor
<i>Yā to</i> (or <i>yā</i>)— <i>yā</i>	Either—or
<i>Tān</i> m.	Greyhound
<i>Jahān</i> , m	Ship (of any kind)
<i>Jahān</i> adj an <i>subh</i> .	Any passenger or official in a ship imported in the Punjab also an English greyhound.
<i>Itā</i> H. (for things present).	} This much
<i>Is qadr</i> H P (correl. <i>jita</i>)	
<i>Jitā</i> ¹ H	} A much as
<i>Jis qadr</i> H P	
<i>Uta</i> } (for things)	} That much.
<i>Us qadr</i> } absent)	
<i>Jahā</i> (correl. <i>is jahā</i>)	The place where when
<i>Jahā kahā</i>	Wherever
<i>Jidhar</i> (correl. <i>is jahar</i> thī ther)	Whither
<i>Pahā</i> adj	First
<i>Pahā</i> , adv	Firstly at first
<i>Chān</i> , m	Ease comfort also now the English word chain. f
<i>Khatra</i> m.	Danger

¹ The Hindi *as* (correl. of *je*) is now rare; but *amā* (correl. of *je*) is obsolete.

Is and Urdu *jahā* was the correlative.

Kāṭr mē dālā tr
Murgā m

Murgā m
Murgā f
Chārī f
Lāṭhī f

Chārā m
Golā m.
Golī f

Chārū m
Chārī f
Jab (correl. kab or to)
Jab kabā:
Jab ka

Lāl adj and subs m
Lāl m subs

Lāl kurtī f
Chārū adj
Chārū f
Lambā f
Gahrū adj

(akrī)

To risk

Colloquially a cock (in writ-
ing any bird).

Cock (domestic fowl)

Hen (domestic fowl)

A light walking-stick.

A long heavy stick used as a
weapon.

Small shot

A large ball a cannon ball

A small ball a bullet a
pill

A large knife with handle

A small or dinner-knife

When.

Whenever

Now and then

Red an amadavat

Rubr

British regiment

Wide broad.

Breadth.

Length.

Deep the surface of the
water being far from the
ground-surface (of a well).

Depth

<i>Alāḥ kōṭāḥ</i>	Middling, or less than middling not up to much, so so
<i>Alāḥ tāiḥ</i>	Of bad character
<i>Skarm-gāḥ</i> †	The privy parts.
<i>Kitne kō (or mē) ?</i>	For how much, for what price ?
<i>Itne mē</i>	For so much also in the meantime
<i>Jahā tahā</i>	Everywhere also here and there.
<i>Yahā tak</i>	Thus far to such a degree so such a—

LESSON 35

The Relative and Correlative

(a)—Strictly speaking, there is no relative pronoun corresponding to our *who which that*. For example the man is wise who speaks little" is expressed in Hindustani as follows —*jo aiskāḥ dāṁṁ hai so* † (or *usāḥ*) *kam bolāḥ hai* literally "whatever man is wise the same speaks little. Here the word *jo* is called the relative and *so* † the correlative. The correlative is often omitted. Examples —

That which you say is all true	<i>Jo tum kahē kō (usāḥ) sach hai</i>
Speak plainly whatever comes into your mind.	<i>Jo kuchh (ki) tumhāre dil mē āre (usāḥ) pā/ Lāo</i>

† *So* is practically obsolete in Urdu. *usāḥ* takes its place.

The man whom you saw in the city yesterday died this morning
Jis shakhs ko tum ne kal shahr mā dekhā (hā) wāh ā) jār ko mar-giyā

The letter which you wrote to me has not arrived.
Jo chithī tumne mujhe likhī khī wāh nālī pahūchī

Where there is a rose there is also a thorn.
Jahā gul hai wāhā' khār (bhī) hai

As you act so will you experience
Jaisā karoge waisā pāoge

As long as there is life there is hope
Jab talak hī tab talak ās

Wherever you go there will I also go
Judhar tum jāoge udhar main bhī jāōgā

He is the master so will the scholars be
Jaisā ustād waisā hi shāgird hōge

Take as much as you want
Jitnā chāhīye utnā le-ō

The construction of the relatives and correlatives corresponds, as one writer points out to the construction where the bee sucks there suck I

(b)—There is another construction with the relative pronoun which corresponds to the English as *ādmī jo* (or *jo-kī*) *ādmī hai kam bolā hai* the man who is wise speaks little or *wāh ādmī jo* (or *jo-kī* or *kī*?) *ādmī hai kam bolā hai* = *jo ādmī ādmī hai wāh kam bolā hai* [I use also L. 53 (a)].

The conjunction *ki* is often used alone for *jo ki* while L. 52 (c) (11)

¹ In Forbes said; now obsolete except in folk said everywhere and "here and there"

² This is merely the conjunction that."

(c)—*Aisā* /*aisā* *aisā* *aisā* *aisā* *aisā* and also the interrogatives *kaisā* and *kisā* are pronominal adjectives and agree with the substantives to which they refer. They are also adverbs. *Aisā* and *aisā* are adverbs only and indeclinable. As adverbs either form *aisā* or *aisē* etc. can be used. Vide also (j) and L. 55 (a) (3).

Remark—In the Punjab sometimes *aisā* alone is used for *aisā* *aisā* as *aisā* *aisā* *aisā* *hai* 'he is so-so not much good'.

(d)—The negative *na* repeated, means neither—nor as *na* *hai* *hai* *na* *hai* 'she neither moves nor stirs'. Idiomatically however the first *na* is often omitted as *hai* *hai* *Zaid* *hai* *na* *Umar* *hai* 'its owner is neither Zaid nor Umar but I'.

The conjunction *aur* and is often prefixed to the second *na* as *na* *mai* *bolūgā* *aur* *na* *tu* 'neither will I speak nor will you.'

(e)—(1) *Yā* or repeated means either—or as *yā* to *apnā* *kāra* *kar* *yā* *chālā* *phirā* *magar* *ā* 'either do your business or be off (lit. or appear to my sight moving away)'.
(2) *Yā*—*yā* is also idiomatically used for 'whereas' (*kyā*—*hi* is good Urdu), i.e. it expresses great contrast, as *yā* (so) *pehle* *ghorā* *hai*, *yā* *ab* *chain* *hai* *chain* *hai* 'at first I was poor whereas now I live in nothing but luxury'. Compare the use of *lekin* and *hai* L. 28 (d) and () and *aur* L. 43 (b).

As with *na* the conjunction *aur* is sometimes prefixed to the second *yā* as *yā* *Kāpāl* *o* *Kāpāl* 'payho *aur* *yā* Urdu Roz-marra read either the *Kāpāl* *o* *Kāpāl* or the Urdu Roz-marra but it is better to omit the *aur*'.

(3) *Yā*—*yā* is also idiomatically used for 'whereas' (*kyā*—*hi* is good Urdu), i.e. it expresses great contrast, as *yā* (so) *pehle* *ghorā* *hai*, *yā* *ab* *chain* *hai* *chain* *hai* 'at first I was poor whereas now I live in nothing but luxury'. Compare the use of *lekin* and *hai* L. 28 (d) and () and *aur* L. 43 (b).

¹ *Hai* is of course understood after *hai*.

² *Hai* understood after *mai*.

(f) *Kyā-kā* means whether—or (inclusive) as *kāṁ amī kyā kyā* whether rich or poor high and low "

Kāyāl-kāyāl and *chāl-chāl* ditto (but exclusive)

(g) "When" expressing a future condition is in English often followed by the Present Tense but in Hindustani the Aorist or Future is necessary as When (or if) he comes tell me *jab kāk āyā* (not *āyā*) *muḥe khatī denā* But if the first verb is future the second must be future

(h)—So also means therefore so as *naṁ naṁ kāk jānā kē laye* now kāk thā so naṁ kāk naṁ jānā. The correlative so is seldom used in modern Urdu but as *jo kē kē* for "happens what may" would sound ill *jo kē so kē* is used

(i)—He delights in danger

Jis kām me khatīr hī kāk
(or *kāk* or so) *uske pīr me*
hai

This is the sale whose ponr
was here yesterday (i.e.
what ponr was here yester-
day its sale is this)

Yāṁ kāk āyā kē jākā
kalī kē yālī thā (or *jo*
kalī kē yālī thā uskā
āyā yāṁ hai)

I have the pencil you had

Mere pēs kāk pin il hai jo
tumhāre pēs thā

Is it in the same spot it was
in yesterday?

Kyā wālī hai jākā kē thā

Every one eats the fruits of
his own actions.

Jis a jamaṁ kē yāṁ uskā pēs pēs

Is this a cock or a hen?

Yāṁ murgāṁ? hai yā murgī?

He has either a cock or a hen

Us kē pēs yāṁ kē murgāṁ hai
yā murgī

1 But *jab* and *āyā* and *khatī* are used in the present
Imperative the Aorist is used in the present

2 Colloquial *rid* L. 34 ()

3 Or *or* *or*

It is neither a cock nor a hen It is a pigeon	Na murghā hai na murghī kabūtar hai
I have neither your walking stick nor your brother a.	Mere pās na to tumhārī chhāṛī hai na tumhāre bādhī hī
It is as far from here as my house	Itna dūr hai jitna dūr merā ghar hai
Night is right	Jis hī kōhī us ki bādhī
Why be a hero?	Wah to yih? (emphatic of yāh) hai
As many saddles as are here	Itne din jitne yāhī hai
As many books as are there	Utnī kitābī jitnī urāhī hai
What are you doing? Nothing (if I am seated thus i.e. as you see)	Kyā karīe ho? (im) hī baithā [khwā] hī
Have you a greyhound like this?	Tumhāre pās aiwā kōi kutīā hai (jaisa yih hai)?
He has a bull-terrier just like this.	Us ke pās aiwā hī bul-dhīk ¹ hai
He has an English greyhound exactly like that	Uske pas aiwā hī jākūzī hai jaisā (ki) urāhī hai
It is not as large as the Cap- tain Sabib's horse	Wah itnā bāṛa nāhī hai jitnā ki Kapṭān Sāhib kō ghōṛā
My chadder is not as long and as wide as this one	Merī chādar itnī lambi ² chaurī nāhī jitni yih hai
You will get this when you come here	Jab tum yāhī koge (jab) lamhā yih chī milēgi ³
He comes to see me now and then	Jab kab mere pās ātā hai

¹ Bull kutīā "bull-dog"; jākūzī koge hī kutīā "fox-terrier"

² Note the omission of *ur*

³ Vide (g) and note 1 p. 131

Come to see me whenever
you get leisure but He comes
to see me whenever he gets
leisure

Jab kabhi jurgai mile mujhe
milnā but jab kabhi jurgai
milis hai? kabh mujhe
milnā hai?

God is everywhere

Khudā jalā kahā kār-ir ha

The masjid is quite open, ex-
cept that here and there
there are trees

Masīdān b l-kul pā/ hai lekīn
ghibā kabhī darakhī hai

The camel is an ungainly
beast

U bhaidā jankar hai

As quickly as possible

Jalā rok jald mukim ho
jalā kat jald kharake

He is such a fool that he does
not even know how to feed
himself he is an utter n-
utter

Khā ghilā kat be-kar/ ha
kē khānā khānā bhī māhī
jānā kabhī bhikarī ghāhā hai

Neither is this right nor that

Na ghī durast hai na kabh

Hang him

Us par fin karj

Hang you and your master
too

Tum par aur tumhāre kārj
par bhī fin karj

(j)—*for merū ghī hāl thā kē kālō* 'to bodan mē lohī mēhī
'and such was my state that had you cut me you would
have found no blood (= my blood was frozen from fear)
Here the demonstrative *ghī* equals *aisē* or *kabhī*

LESSON 36

(a)—The phraseology of Eastern languages is dramatic
When reporting the words of a third person the direct nar-

¹ Vide (g), and note I p. 121.

² Na ghī na kabh durast hai is bad Urdu.

³ i.e. kabh 'any' etc.

⁴ Direction narrat.

ration is generally used (i.e. that pronoun is used which the person himself made use of. This peculiarity alters the structure of a Hindustani sentence compared with the English. For example "The prisoner told me that he would kill *Shaiḥ Husein* if he saw him" *qaid̃ ne mujh se kahā ki maiḥ Shaiḥ Husein ko mār-dāḥgā agar usko dekhā* or *dekhāgā* literally "the prisoner said to me thus, I will kill *Shaiḥ Husein* if I see him."

(b)—*Chhāḥāḥ* intr

To be set free liberated to
be let go be loose be
omitted to go off (of a
gun) be effaced (of spots)
to spout to start to run
(of colour) to be left be-
hind be fired (fire-works,
gun)

Chhōḥa (tr of *chhāḥāḥ*)

To leave behind let go set
free fire a gun etc give
up a work pardon etc

Harā chhāḥāḥ intr or
chhōḥāḥ tr

To break wind.

Chhōḥ or *chhōḥke*

Except omitting not men-
tioning

Faḥḥāḥ m

A fountain

Tōḥ 1 f

Parroquet (hen)

Tōḥ m

Do (cock)

Qaid m

Prisoner

Qaid-ḥāḥa *Jai ḥāḥa* m.

Prison.

Qaid karāḥ tr

To imprison

<i>Imtibān</i> m.	Trial examination test
<i>Kho-jānā</i> intr	To be lost
<i>Khonā</i> tr	To lose
<i>Khojā-jānā</i> pass.	To be lost
<i>Chirāgh</i> , m.	Properly a native lamp often used for any light
<i>Lamp</i> m.	English lamp
<i>Thandā</i> adj	Cold cool
<i>Thandāī</i> l.	Cool medicinal drink
<i>Thandak</i> l.	Cold (opp. to heat) coolness
<i>Thandā karnā</i> tr	To cool to put out a lamp
<i>Qul karnā</i> tr	To put out a lamp
<i>Dar</i> m.	Fear
<i>Darnā</i> (kies se) intr	To fear
<i>Khaw</i> m.	Fear
<i>Auḍ na-ko</i> H. } <i>Mabūdā</i> P }	May it not be so lost

(c)—Verbs of seeing asking replying remonstrating thinking dreaming hearing hoping inferring wishing seeming implying intending and fearing are usually followed by the direct narration.

(d)—The indirect narration, however is also used occasionally as "Tell him I am ill *us se kah-do ki mai bimār hū*" or direct *us se kah-do ki pākīb bimār hai*

Remark—(1) It will be seen that sometimes a sentence may mean two different things according to whether the hearer takes it as direct or indirect narration

()—*Kyūthar nahī* (neg) is used in indirect questions, or in direct questions qualifying an affirmative as *mai dekhūgā ki kach Kyūthar nahī āyī*. *Kach Kyūthar nahī āyā* of course he'll come."

Kyūhar (aff.) as direct or indirect questions signifies negation: *nah kyūhar ā, apā* / = "he won't come" or "in what manner?"; *nah dākhāpā* / *nah kyūhar ā, apā* = "you say he'll come but I say no." It also signifies affirmation as *frām frām hē ki nah kyūhar ā, apā* "do you know how he will come (i.e. by train or on foot etc.)?"

(f)—After verbs of telling or ordering it is usual to use the indirect narration as *āē is kō' kah-dō ki yāh āē* "tell the sālā to come here (lit. tell the sālā that he should come here—to me)" *āē is kō' kah-dō ki yāh ā o* would rarely be used and might mean "tell the sālā to come to you."

(g)—If a pronoun gives rise to ambiguity it is better to substitute a proper name as *us us kahā ki frām bāwār hē* might mean that either the speaker or the addressee was ill.

(h)—The Transitive verb often indicates that the action was done on purpose the Intransitive by accident *vide* examples in L. 37. The Passive also (*vide* Lesson 47) has generally the first signification.

(i)—The Passive without an agent also often signifies impossibility as *qismat se lōyā nahī yātā* "none can fight against Fate." *Vide* L. 47 (d).

(j)—The parrot escaped *Tōfī kāh se chāhū/-gayā* (not from my grasp *bāch-gayā*).¹

The horse got loose (or is) *(hōyā chāhū/-gayā* loose).

The prisoner has escaped and absconded *Qaidī nikāl-bhāgā*

The prisoner was released *Qaidī chāhū/-gayā*

He escaped from the Police *I olīe ke kāh se chāhū/-gayā*

¹ K. as it is an order *vide* Lesson 26 (e).

A direct narration sometimes occurs within a direct narration.

² *Bachāl* is to escape from threatened evil.

The prisoner has been released from jail.	Qamāi jai-ghāne se chhūṭi-gayā
The train had just started	Rel chhūṭi-gai thi
The fountain is playing	Faun-tan chhūṭi rahā hai
The fireworks have begun (or are going on).	Āṭash-bāz chhūṭi-rahi hai (or chhōṭi jā-rahi hai)
He is very free with his tongue	Us kī mūḥ bahut chhūṭi-gayī hai
He has taken to beating one (or to beating people) for the slightest thing is free with his hands	Us kī hāṭh bahut chhūṭi-gayī hai
He has lost heart/ hope about this examination	Is imtihān se w kī dīl chhūṭi gayī

LESSON 37

(a)—I left my book at home on purpose	Ham ne apni kitāb ko ghar mẽ (or ghar par) chhōṛā
I left my book at home by accident. I forgot it	Kitāb ghar mẽ (or ghar par) chhūṭi-gai (or rah-gai)
He lost his book on purpose	Us ne kitāb ko kha-diya
He lost his book by accident	Us kī kitāb chhōṭi-gai
He put out the lamp (especially means on purpose)	Chirāgh ko thandā kar-diya
The lamp went out	Chirāgh thandā ho-gaya
He lives in the next house but one	Ek ghar chhōṭe se dūre ghar में रहता है (= yāhā e se ghar में रहता है)
I wanted to go out	Mai se chāhā ki bahar jā ō

- He wanted (or tried) to clear off with his life *Us ne chāhā ki apai¹ jām leke bhāg-jā ū* (or indirect *jā, s*)
- I wished never to leave him again. *Marrū jī chāhā² ki phir us se kabhī judā na-jā*
- I asked him in reply what business that was of his *Maī ne jawab diyā ki "tumhārī is se kyā gharaṭ (hai) ?"*
- It is now proposed to go to Delhi *Ab tayyaz hai ki Dillī jā iye³*
- Tell them that what I (the writer) told you (i.e. either the addressee or a third person) was wrong *Us se yih kah-do ki main bālī jo main ne⁴ tum se kahī thi ghalaṭ hai*
- I said to myself that you (Firman Ali) would never agree to this. *Maī ne kahā ki Firmān Ali gobāl nahī karne hū or main ne tumhārī misbat kahā ki main nahī gobāl karne hū or main ne tumhārī ghar kiyā ki tum (P A) gobāl nahī karne ka.*
- I feared I might be late *Upari dar thā ki main let na-ho jā, ā⁵* (In Panjab *pachkar jā, ā*) or *main let⁵ ho-jā, āgā⁵* (without *na* in the future)

¹ Omit *apai* and the meaning is to go off in haste.

² Note omission of *ne* vide "Stumbling Blocks" p. 2.

³ *Jā, iye* Respect., or Imperative Imper "let us (or you) go."

⁴ Here for *main* or the writer's name (*Qālib* *me*) could be substituted.

⁵ Direct narration.

⁶ Indirect narration.

I feared he would not come
(I wanted him to come and
was expecting him)

Muḥe kham/ thā aw? na ho
ki wuh na-ā e.

I feared he would come (I
didn't want him to come)

Muḥe kham/ thā ki wuh na-a
ja e!

Don't be disheartened at
failing in your examina-
tion

Fel ho-jāne = jī na-ā hē ro

But I am already disheart-
ened.

Mera dil to khēt-chūda hai

Why did you drop the bottle
or why did you knock it
down on purpose?

Botal ko kyā girāya

(b)—Idioms —

You have merely to ask for
it to get it (i.e. in obtain-
ing it there will be only
the delay of saying the
words)

Faṣṣa māgu ki de hai

There was a great robbery in
my house everything was
swept clean away

Mera ghar rāṭi dakaṭ
hā, sare ghar me phāp
phir-gā i

The city is now desolate

Us shahr me ab bhāṭ urī hai

This has caught my fancy

Fā (ch) mera man me khab
gā? hai

¹ A-ḥā is generally "to come unexpectedly."

² Khāb-ḥā is used metaphorically only for to "go deep into
of pleasant things. Literally and also for unpleasant things khāb
"to prick pierce" etc." is used.

This has fascinated me and I must buy it.	Yeh chiz meri mazar par chayā-gai hai
He has become a great favour ite with the king	Wah Bādekhāh ki mazar par chayā-gayā
The brick houses there can be counted (they are so few)	Khishki ¹ makān ginaī ke hā
You have no knowledge of it at all	Tere jīshki ² ko bāi khāla nahī
He's never seen (or experi- enced) such a thing <i>lit</i> why his father even can't have seen it in a dream	Us ke bēp ne to yāh khāyū nā bāi na-dekhā hogā
How can I thank him suffi- ciently ?	Mai ne ke shukr ke māl ke (adā) karū /
I have sworn not to go there	Mai ne wadhī jāne ke qasam khāī hai
I have sworn to go there	Mai ne wadhī jāne ke liye qasam khāī hai
I have got what I wanted I have been successful	Mera kām chal-gayā
He swallowed what I told him.	Mere jīgra ne par chal-giyā

(c)—*Dūr* is used when there is no substantive as *bākhī dūr hai* otherwise the adjective is *dūr hū* as *dūr hū māl*
“a distant far-off country

¹ *Khishki* is a kilo-burnt, not sun-dried brick.

² Every man has two recording angels, one behind each shoulder that on the right records his good deeds that on the left his bad.

LESSON 38

(a)—*Banāṣ* Intr

To be made repaired pre-
pared to become become
like play the part of to
prosper to be affected
etc

Banāṣ tr

To make etc to make a
fool of

Banāṣ caus.

To cause to be made to order
to be made repaired etc

Banāṣ f.

Make sham contrivance
Sign, signal hint a refer-
ence to

Ishāra m

To point out beckon

Ishāra karnā (kār kī parā/ or
kīn kō) tr

To signal

Ishāra denā tr

Somewhere anywhere also
I fear lest if should far
more

Kahī

Nowhere

Kahī nahī

Wherever

Jahī kahī

Whoever

Jo kōḥ

Whatever

Jo kuchh (correl so or kuch
ride Lesson 33)

Dry withered

Khushk adj

Dryness *Khushkī* as by land (as
opposed to *tarā* as by water)

Khushkī f.

Master owner

Mālik com gen.

Property landed property

Mīl f.

This has fascinated me and I must buy it	Yih chiz mere nazar par chayh-gai hai
He has become a great favour ite with the king	Wah Bādshāh ke nazar par chayh-gayā.
The brick houses there can be counted (they are so few)	Khishki ¹ makān gūnī ke ha
You have no knowledge of it at all	Tere jīshā ² ko bāi jhābar nahī
He's never seen (or experi- enced) such a thing let why his father even can't have seen it in a dream	Us ke bāp ne to yih jhāpā mā bāi na-dekhē hogā
How can I thank him suffi- ciently ?	Mai ne kī kintar kis sūkh se (adī) karī ?
I have sworn not to go there	Mai ne wadh jāne kī gawam khai, hai
I have sworn to go there	Mai ne wadh jāne ke liye gawam khai, hai
I have got what I wanted I have been successful	Mere kām chāl-gayā
He swallowed what I told him	Mere jīra ne par chāl-gayā

(c)—*Dūr* is used when there is no substantive as *bahāl dūr hai* otherwise the adjective is *dūr hī* as *dūr hī māl*
“a distant far-off country

¹ *Khishki* is a kilo-burat, not sun-dried brick.

² Every man has two recording angels one behind each shoulder that on the right, records his good deeds that on the left, his bad

LESSON 33

(*)— <i>Banā</i> intr	To be made repaired prepared to become become like play the part of to prosper to be affected etc.
<i>Banānā</i> tr	To make etc to make a fool of
<i>Banānā</i> caus	To cause to be made to order to be made repaired etc
<i>Banācat</i> l.	Make sham contrivance
<i>Ishāra</i> m.	Sign. signal hint a reference to
<i>Ishāra karnā</i> (kīś kī para/ or kīn ko) tr	To point out beckon
<i>Ishāra denā</i> , tr	To signal
<i>Kahī</i>	Somewhere anywhere also I fear lest if should far more
<i>Kahī nahī</i>	Nowhere
<i>Jahī kahī</i>	Wherever
<i>Jo kō</i>	Whoever
<i>Jo kuchh</i> (correl so or kuch vide Lesson 33)	Whatever
<i>Khushk</i> adj	Dry withered.
<i>Khushk</i> l.	Dryness <i>Khushk</i> as by land (as opposed to <i>kār</i> as by water).
<i>Mālik</i> com gen	Master owner
<i>Māl</i> l	Property landed property.

Pata m.	Trace address sign.
Patā m.	Leaf (of tree) also a single playing card.
SHAH m.	The Shah of Persia the king at chess a hereditary jaqir a beggar
Shāh zāda m.	Prince
Shāh-zādā m.	Princess.
Shāh-zāda m.	A son of any one entitled to the address āp

(b)—When *jab tak* means until or *jabā tak hi* it requires a negative verb but when it means "whilst," an affirmative verb as *jabā (shāhro jab tak (=jabā tak hi) was* *as-ā, ā* stay here till I return or as long as I do not return" but *jab tak woh jabā rahā mai bāi jabā rahā* I remained whilst or as long as he remained. Violations of this rule should not be imitated. *Vide* also L. 61 (b)

Jabā tak hi itself however does not admit of a negative as *jabā shāhro raho jabā tak hi mai soṃpas ā, ā*

(c)—A Transitive Infinitive can be substituted for a Passive or for an Intransitive Infinitive as *us ke mārne ke liye hukm hua* an order was given for killing him or *us ke mārne jāsā' ke liye hukm hua* an order was issued for his being killed. *Vide* L. 54 (a) (3)

Regard must however be paid to the logical subjects. Thus *Awadā ke chhīn jāsū par Wajid Ali Shāh Miṭiyā Barī meṃ rukne lage* after the annexation of Oudh (by the English) *Wajid Ali Shāh took up his abode at Miṭiyā Barī*"



<i>Dunyā-dūr</i> adj	Worldly rich, a mammonist
<i>Dunyā-dār</i>	Wealth, worldliness
<i>Dunyā-ṭalab</i> adj	Seeking after this world am-
<i>Dunyā-ṭalab</i> 'suba. '	bitious
<i>Āram-ṭalab</i> P A } adj	Loving ease ease-loving
<i>ṣukh</i> <i>adīr</i> H	
<i>Ṣukh</i> H m.	Pleasure happiness welfare
	ease
<i>Dukh</i> H m	Pain misery grief hard-
	ship etc
<i>Varmanat-ṭalab</i> adj	In need of repairs.

LESSON 30

(a)—Send this to be repaired	<i>Is kō banne (or lāsāne) kō dū</i>
Where are such things made?	<i>Yā kahī banāī hai?</i>
Mochi make me a pair of boots	<i>Mochī hamārē kūtīe eī jorī</i> <i>jāī banāo</i>
Bearer order me this	<i>Barā hamārē kūtīe eīī chiz</i> <i>banāo</i>
It is not anywhere I cannot find it	<i>Kahī kahī hai</i>
It must be somewhere or other	<i>Kahī na kahī to hogī</i>
He is very affected gives himself airs.	<i>Wāh bahūt bantī hai</i>

¹ If two compound nouns the gender is usually that of the final noun thus *Āram* is masculine but *Āram-ṭalabī* is feminine. Vide L. 24 (b)

Ah, you are making a fuss of me

Wherever his master is, the
will this dog be also

I could not find it there was
no trace of it

I am in one place, you are in
another

There he is seated, tucked
out in all her finery

We won't get on together, he
and I won't hit it off

This flower is dead

He pointed out the false
(made-up) prince

This is a made-up story

Wherever it may be, it cer-
tainly is not here (if it
may be anywhere here
however it is not)

To whomsoever this mare
belongs, she is not up to
much.

This is my son

Like brother-in-law (polite)

1. These meaningless appositives have no meaning by itself.
2. Agrees with 1st understood. Fide L. 16 (d) note 1. The first
prizes more worth than the second of

Is this your son ?	Yik āp kī pīhīb-āidā hai? (polite)
Bova! if your father comes (unexpectedly) what will you do ?	Ag bachako! kahlī tumhārā bāp ā jī, to tum kyī karogē ?
I hope you won't forget !	(Mujhe qār hai) kahlī tum bhūl na-jā, o
(b)—Idioms —	
What comparison is there be- tween Rājā Bhoj and Gangā the oil man ? (i.e. there is a vast difference between them)	Kahlī Rājā Bhoj aur kahlī Gangā telī ? (proverb)
I rated him abused ¹ him soundly	Moi ne usko sakhtī sunī ¹ aur bharā bhāṭā kahlā
Once ten needy persons were fed by my house whereas now I myself am in need of food	Kahlī mere ghār se das mukhtāj bhāṭā pāte the kahlī ab bhud mujhe bhāṭne ko nahī mīlā
You do this ! you can't pos- sibly do this.	Tum kahlī aur yik bēl kahlī !
Half and half	Ādhā ādhā.
Actual cost or expenses	Lāgalī f. (from lagāṭ).
What is left over also profit.	Bachatī f.
From the light of the fireworks the night was as day vied with the day	Atak-bāṭn se rāt ne din kī āṭmāṭ kiyī
Accumulation of back pay or arrears due	Chakāṭ hū, ā rā pāṭ

¹ Not likely above.

If you won't give me more at least give me ten rupees.	<i>Ziyāda nahī to das hī rūpiya do</i>
I will give you Rs. 50 and not more.	<i>Tumko ziyāda nahī paichās rūpiya dēgā</i>
To demolish utterly (of build- ings, cities).	<i>It se li bayānā</i>
He has cut himself off from his people.	<i>Wah qawan se phir-pagā</i>
The candle is burning dimly	<i>Sham udās jalī hai (lit sadly)</i>

LESSON 40

(e)— <i>Chalānā</i> intr	To start to move get in mo- tion come along with to go off (of gun rifle) to be current (of money)
<i>Sāth chalānā</i> intr	To accompany
<i>Chalānā</i> tr	To make to start or move to let off a gun or rifle.
<i>Kāṭnā</i> tr	To cut with a knife sword etc to bite sting
<i>Katarānā</i> tr	To cut with scissars also to cut in pieces.
<i>Kār-khāna</i> m	factory warehouse work shop
<i>Kūfi</i> adj	Sufficient
<i>Kiṭāyat</i> f	Sufficiency economy
<i>Kiṭāyat</i> m.	At a cheap rate or cost.

<i>Kagrūt</i> †	Abundance practice (in Panj)
<i>Maṣṭq</i> † <i>ṣatī mā</i> m	Practice
<i>Paṣṭā</i> <i>hona</i> intr	To be born produced obtained appear grow up.
<i>Bahadur</i> adj	Brave after a noun a term of respect = Honourable
<i>Bahadurī</i> †	(courage also the order of merit
<i>Laiṁ bahādura</i> †	(good conduct medal.
<i>Bandūq</i> †	Gun or rifle
<i>Rajāl</i> †	Rifle
<i>Bandūq Meṣr</i>	D A A G for Musketry
<i>Bāḍr Kapān</i>	Cantonment Magistrate.
<i>Bam poṣa</i> (Eng)	Provost police sanitary police also a public latrine in a c t)
<i>Ḥakūna</i> intr	To be opened loosened revealed disclosed un locked uncovered
<i>Kholāḍ</i> tr	To open etc
<i>Ḥat</i> †	Sound of any footfall
<i>Haṣāmī</i> †	Barbering of any kind.
<i>Haṣām</i> A <i>naḥ</i> † H	Barber
<i>Dārkī</i> †	Beard and whiskers

† Hindus also use the word *ṣaṣṭī* in Calcutta *ṣaṣṭī*. A Muslim barber is addressed as *Ḥaṣāṭī*.

Māndā tr

To shave (object of verb the chin, or head or any part of the person).

Akaikū m.

A slight noise (as in the dark of stealthy movement etc.) also the sound of foot-steps suspicion mis-giving fear

Sūraj m.

The sun

(b) — (1) *Chalā* amongst its other meanings signifies to "come along with" *jānā* is to go and *chalā jānā* is to go away" were *sāth chalo* (not *đo* or *jāo*) "come along with me" but if beckoning to a person behind, were *sāth āo* might be used. Vide also L. 63 (d) (For *chale jānā* vide Stumbling Blocks p. 85).

(2) The Past Tense of *chabul* added to the root of another verb signifies "to be on the point of doing," as: *waḥ aḥ baḥ-chalā* "he is just going to speak." The Part. and Prop. added to the Present Participle signify commencement as *waḥ baḥā chalā koī* "he has just commenced (started) speaking." But added to a root its signification is as follows *waḥ pāḥ lāḥ chāḥ-chalā koī* "he has nearly finished mastering this business" *hāḥ baḥ pāḥ-chalā koī*, "he has nearly finished the book."

(3) Idiomatically the Preterite of *chalaḥ* is used for the Present as *maḥ aḥ chalā pāḥ kīḥ dīḥ waḥ 2-3, 4, 5* "I'll go now and come again some other time."

(c) — (1) If a pronoun or a subject has been once mentioned it is better not to repeat it in the same sentence unless there has been a change of subject as *maḥ waḥā gayā aur jab as se maḥāḥāḥ lāḥ to tumhārā paigāḥāḥ as se baḥ dīḥ* "I went there and when (I) talked on him (I) told him your message"

(2) Note the omission of the pronoun in the Urdu of the following — Having caught the thief they took him to the police station *ālor ko pakay-kar* [usko¹] *thāne mē le-ga,*

It is my custom to rise at six every day" *mera 'ādāt yā hai ki* [mai¹] *roz subh ko chha baje so-kar uṭhā hē* lit. "It is my habit that (I) rise at six daily" The pronouns must here be omitted as the object and subject are in each case obvious from the context

(d)—Note the use of *mē* and *se* in the following —

Kamēr mē kamar-band hai a kamar-band round his waist *angrē mē angulī* a ring on his finger" *gīlās mē pān bhār-do* fill the glass with water *pānī dūdh mē* (or *se*, or *ke sath* but better *mē*) *mīṛā* mix the water with the milk *ḥol ko rassi mē* (or *se*) *bāndho* fasten the bucket to the rope

(e)—He gave him this as a reward for his bravery *Uskē bahādurī dekh-kar¹ yā*
inām diyā

LESSON 41

(a)—The sepoy fired (an *par* pose) *ḡipāhī ne golī chālāī*

The rifle went off suddenly *Rajal* (or *golī*) *chal parī*

A thriving business. *Okallā kar-ḥōna.*

He became king (by force) *Wah bādshāh ban-baishā*

This will do I can manage with this. *Is se mera kām nikalegā* (or *chalegā*)

This is sufficient *Yā bāfi hai*

¹ It would be quite contrary to idiom to insert these pronouns.
Bahādurī ke ulte is Bahādur Hindustani.

Do you prefer walking or riding?	<i>Paḍal chālnā pasand hai yā (ki) ghōṛe par sacūr honā</i>
I wake up very early (habitually)	<i>Mera ḍikh bahut sacūre khulī hai</i>
When I opened my eyes (or when I woke up) what did I see but that a woman was sitting by my bedside	<i>Jab mai ne ḍikhē kholī kyā dekhdē hū¹ ki ek aurāt mere palang ke pās baithī hai</i>
I heard you heard what you said.	<i>Mai ne tumhāre bāt (not tum ko) sunī</i>
I heard you come in last night.	<i>Mujhe, rāt tumhāre dūc kī ālāq mē² thī</i>
I heard him coming heard his foot-steps.	<i>Mai ne uskī ālāq sunī (or mai ne us ko āte sunā³)</i>
Barber me (i.e. shave me or cut my hair nails, etc.)	<i>Hamārā hojōmai karo</i>
Cut my hair	<i>Hamāre bāl kātō (or tarāshō)</i>
Shave me	<i>Hamārī qāṛhī (not ham ko) mē⁴</i>
Lāṭhīs [or swords, etc. etc.] began to fly	<i>Us-ke-āpas-mē⁵ lāṭhīs [or talwār etc. etc.] chālī</i>
My influence was nil	<i>Mera us ke āsmus (ek) na-chālī⁶</i>
The sun is far larger than the earth.	<i>Duniyā se sūraj kalī bayā hai</i>

¹ In Urdu the historical or dramatic present is used.

² The latter may also mean "I heard the news of his coming."

³ —ke on account of āpas mē.

⁴ Bū understood.

(b)—Idioms —

He has not come but he is about to come.	<i>Āye to nahī magar āwā</i> <i>āwā hai</i>
If such a thing is to be had anywhere it is in Calcutta	<i>Yih chīs Kalkuttā mē mile</i> <i>to mile wāra aur kahī na</i> <i>milēgi</i>
If he comes, well and good If not, I'll have him brought by force	<i>Agar āyē (to) āyē wāra</i> <i>pakarwē mēgi hēgi</i>
He does nothing but loaf about the city	<i>Wah kuchh kām nahī karē</i> <i>dim bāhar bāhar hē gaisyē aur</i> <i>aurahē āptō phirē hai</i>
About one o'clock p.m.	<i>Do pahar dhale</i> !

LESSON 42.

<i>Pighalnā</i> intr	To be melted (fused) by heat
<i>Ohalnā</i> intr	To be dissolved in water be- come mixed with wet to become thin, waste away (of the body)
<i>Qalnā</i> intr	To be cooked till soft be wasted away (of the body) to be decayed or perished
<i>Pahīnā</i> tr	To wear cut garments, boots hats ornaments.
<i>Pharī lagānā</i>	To wear a watch.

hānā tr	To wear a sheet, shawl etc. to cover oneself with a sheet
hānā suba., m.	Covering
hānā intr	To be contained to be able to enter
Shanq m.	Desire longing hobby keenness custom (rare)
Shanqa adj	Fond of keen on
Mugaddama, m	lawsuit preface to a book or to any matter (<i>lit</i> <i>mena</i> something placed before")
Machhi f.	Fish a fish-shaped pendant worn by women in the ear a fish insect" a martin gale-stop on reins.
Gagurā m	Subsisting living with
Gagurā h kishī	Ferry-boat.
Shakti m.	Doubt (and sometimes sus- picion)
Shakha m.	Suspicion (and sometimes doubt)
Shakki adj	Suspicious disbelieving also overscrupulous and faddy in religion or health.
Kām-chor	Shirker of his work skrim shanker
Ji churamē	To shirk work (of men or horses, etc)

- (c)—He is a keen fisherman *Us ko machhālī ke shukār ke
bagā shauq hai*
- Such and such a Sahib too *Patāne Sāhib bhī shauqīn hai*
is keen.
- What is your favorite occupa- *Tum ko kis baī hī svikārit shauq*
tion? *hai?*
- I can manage get along with *Is se merī guzār hō-saktī hai*
this
- I suspect that man of theft *Mujhe us sipāhī par (or hī*
paraf) chori hī shak hai
- That young fellow is drunk *Wāh jwān nashā me hai or*
us jwān ko mālū hai
- What does he write about? *Khaft kī kyā mawzū hai?*
He is very selfish *Wāh bagī mālā'ī ādmī hai*
- I do not smoke *Wajhe tambāke se shauq nahī*
- This boy is very particular *Yīh larkā bagī shauqīn hai*
about his dress also he is
studious
- I can't get along on ten *Des rūpaye māhina me merī*
rupees a month. *guzār nahī hotā hai*
- I cannot stay in your Honour a *Ap ke sāth merī guzār nahī*
service *hō-saktī*
- Manage with this somehow *Is se kīse farak guzārō karo*
- I am very much obliged to *Mai Ap kō bahut bahut shuk*
you. *riya nahī kartā hī—mai Ap*
kō bahut mānna hī (ra
ther highfown)
- I am very much obliged to *Ap kō bagī shuk hai (com*
you *mon)*

He makes a great show of his friendship to me *Wah mujhe apnī dostī patāla hai*

Go the Devil take you. *Jāo Shaitān ke haathē! (ho)*

Your children are all well are they not? *Tumkāre bāl-bache sab ach chhe hai na?*

✓ Your father dead and I not even hear of it? *Tumkāre bāp mar-gayā aur mujhe khabar tak nahī?*

I offended with you? *Tum se aur ran?*

You offended with me? *Tum aur ran?*

(c)—Idioms —

How shall I address him (in writing) as Munshi Mir Shaiikh or Khwāja? (or—how shall I address him in speaking?) *Is ko Munshi Mir Shaiikh Khwāja—kyō karke likhū? (—kyō karke pukārū?)*

To retire from military service *Komar kholañā*

Please let me take my small pension *Mīrāsī karke ek aur ūñ bakh shige*

This happened before I can remember *Is bāt se pe kash se pehle hi hai*

To ape a European (in dress speech etc.) be imperious *Shikā karnā*

From this it may be inferred *Is se yeh bāt nikalī hai (or isprakhī? hai) ki—*

¹ *It understood.*

² *‘F’ patāl to drip from the roof; to trickle down the wall; falling of fruit from a tree” esp. of the fupkūl tree*

I am here for this day also I'll depart to-morrow	Maī yakhā āj aur kal jā dōgī
—otherwise you will be blamed	—aur na tū par bhī āe gī
I found him on good terms with him	Maī ne us ko us se (or us kī tara) se achchhā pāyī
I am just starting (the met is from a man mounting)	Merī eb pāī sāman par hai ek pāī rikhā mē.
The horse jumped out of the riding school	Ghorā apare se phatāg ¹ mār kar nikal-āyī
I set my horse at the wall but it refused	Maī se ghora dūpār-kar dīnār par pāīdān chāhē lekin nahī at-āyī
A hurdle (for jumping)	Tatī-tatī pāl
His horse jumped over the ditch	Uskā ghora khandar ko tap- ² āyī
The Agra dialect ³ why it is of no account	Agra kī zabān kī? nahī to na hī mā na tarah ² mā
You can't vie with him, stand in front of him in learn- ing	Us kī ilm ko sāmā tum jha kar nahī-saktē
A cornelian can't be com- pared with a ruby (in beau- ty or value etc.)	Agrī lāl kī sāmā nahī jha kar-saktā

¹ Properly for long jumps.

² T māī ill. to go beyond bhīrah se jay-payē "it is past its clock."

³ Three is a lucky number thirteen unlucky

LESSON 44

CAUSAL VERBS

(a)—A simple neuter verb is usually made transitive by inserting *ā* after the root as *gṛā* "to fall" *gṛāā* "to make to fall to knock down." The insertion of *ā* forms the causal as *gṛāāā* "to cause to be thrown down by some one."

Remark.—When there are two transitive forms, one form sometimes has a special or restricted application. Thus from *śabā*, "intr. to be pressed," are formed the transitives *śabāā* and *śabāāā*. The latter is used for "to press down" while the former is commonly used for "to shampoo" though both forms are used in the latter sense (*śā, śabāā* or *śabāāā*).

(b)—If the simple verb is transitive the insertion of *ā* makes it causal and of *ā* doubly causal, as *paṭhā* "to read" *paṭhāā* "to make one read, to teach" *paṭhāāā* "to cause to be taught."

Remark.—Sometimes the second and third forms of a causal formed from a simple transitive are identical in meaning, as *kṛāā* and *kṛāāā* "to cause to do." The causal of *bhā* is *bhāāā* (or rarely *bhāāāā*) which is both intransitive "to be named" and causal "to cause to say."

(c)—(1) Some verbs are formed irregularly as *śayā* "to sleep" *śayāā* "to lull a child to sleep and to make one sleep" *māṃhe te kamre mē na śayāā* "do not force me to sleep in this room." *Śayāāā* is doubly causal as *te layke ko dā, se śayāāā* "tell the *dā*, to put this child to sleep."

(2) From *ṛā* "to be snapped" the initial hard *r* becomes soft in the trans. and caus. *ṛāā* and *ṛāāā*.

(d)—I *lik* *ḥaṣṣī Sālik se paṭhāā* "make *Sālik* read this letter to you" but—*Sālik ko paṭhāā* "make *Sālik* read it to himself" or "teach *Sālik* how to read this letter."

()—Some verbs are both transitive and intransitive as

Kāṁṣāṁ to scratch with the nails and also to itch"
kāṁṣā (no ac) lose a game be defeated etc." The intensive
 forms of such verbs leave no doubt thus *kār jāṁṣā* is intr
 and *kār-ṣāṁ* tr

(f)—Note the following *acā da karāṁ* tr to make a promise
 to promise" and *acā da leṁṁ* to take a promise from
 to make to promise to cause to promise.

(g)—*Pakāṁ* ¹ intr To be cooked to ripen to
 come to a head (of a boil
 etc) to turn grey (of hair)

Pakāṁ ¹ tr To cook, etc

Pakāṁṁ ¹ caus. To cause to or order to cook

Pakā a lj Cooked ripe mature ready
 to discharge matter (of a
 boil etc) grey (of the
 hair) fully developed ex-
 perience expert made of
 stone brick or cement
 macadamized (of a road)
 permanent resolute trust-
 worthy

Pakka ghar m. A brick or masonry house
 also prison.

Kachā adj Raw unripe unmacadam-
 ized the opposite generally
 of *pakā*

Bhigāṁ intr To become wet to be soaked
 in.

Bhigāṁ ² tr To make wet to soak.

Bhigāṁṁ caus. To order or to cause to soak.

Pakāṁ *pakāṁṁ* *pakāṁṁ* are regular

Anteprecedents short *chā* L. 52 (t) note.

<i>Letnā</i> intr	}	To lie down.
<i>Lādnā</i> tr		
<i>Lādnā</i> caus.		
<i>Dhulanā</i> intr	}	To be washed.
<i>Dhondā</i> tr		To wash
<i>Dhulanā</i> caus		
<i>Sinā</i> tr	}	To sew stitch.
<i>Sīdnā</i> tr		
<i>Sīdnā</i> caus		
<i>Palnā</i> intr	}	To be reared tamed nurtured
<i>Pādnā</i> tr		
<i>Palnā</i> caus		
<i>Pādnā</i> intr	}	To be beaten struck.
<i>Pīdnā</i> tr		
<i>Pīdnā</i> caus		
<i>Khichnā</i> intr	}	To be pulled tight, stretched drawn
<i>Khichnā</i> tr		To pull tight etc. to draw (a picture) to pull (a car- riage) to pull (a punkah) to bear suffer to draw a sword.
<i>Khichnā</i> caus		
<i>Sikhnā</i> ¹ tr	}	To learn to do to learn any work or business (but not science or literature)
<i>Sikhnā</i> and <i>sikhānā</i> ²		To teach.

Paydnā to learn study literature or science. *Sikhnā* however may be used for learning a language colloquially.

¹ *Sikhānā* to teach how to do to explain, etc.

<i>Khulāṣ</i> intr	}	To be opened revealed loosened
<i>Kholnā</i> tr		To open etc
<i>Khulhōṣnā</i> caus.		
<i>Bolnā</i> ¹ intr	}	To utter sounds
<i>Bulāṣ</i> tr		To call
<i>Bulhōṣnā</i> caus.		To send for a person
<i>Katnā</i> intr	}	To be cut to be traversed (of a road) to pass (of time)
<i>Kāṭnā</i> tr		To cut pass the time etc to bite
<i>Kaṭhōṣnā</i> caus		
<i>Rāṭnā</i> intr	}	To dwell remain to be kept or to rest in one place (of things)
<i>Rakhs</i> tr		To place keep
<i>Rakhōṣnā</i> caus.		
<i>Biknā</i> intr	}	To be sold
<i>Bechnā</i> (<i>kāṣ</i> <i>ke</i> <i>kāṣh</i>) tr		To sell
<i>Bikhōṣnā</i> caus		To cause to sell order to be sold.
<i>Phatnā</i> intr	}	To be torn (of cloth, paper leather) to be cracked (of a wall) to burst (of over ripe fruit a boiler) to be dispersed (of clouds) to curdle (of milk)
<i>Phāṭnā</i> tr		To tear to split to rend

Intransitive according to native grammarians; it does not take
as It, however requires an object as according to English ideas it is
trans.

<i>Bithānā</i> intr	}	To sit settle down (of dregs) to become fixed in the mind.	
<i>Bithānā</i> tr		}	To seat cause to seat cause to fix in the memory
<i>Bithānā</i> caus			
<i>Dekhānā</i> tr)	To see look	
<i>Dikānā</i> <i>dikānā</i> caus	\	To show	
<i>Valānā</i> intr		To bathe	
<i>Valānā</i> tr (<i>valānā</i> caus))	To give a bath to to order a bath for	
<i>Lānā</i> (for <i>le-ānā</i> without <i>n</i>)		To bring	
<i>Lānā</i> caus.	}	To bring a person, or to cause to be brought by a per- son.	
<i>Jalānā</i> intr	}	To burn.	
<i>Jalānā</i> caus		To cause to burn.	
<i>Jāgānā</i> intr	}	To be awake to keep awake	
<i>Jāgānā</i> tr		To awaken to rouse	
<i>Jāgānā</i> caus		To order a person to be called in the morning	
<i>Jīnā</i> intr	}	To live	
<i>Jīnā</i> caus		To cause to live to revive	
<i>Jānā</i> tr	}	To know think.	
<i>Jānā</i> or <i>jānā</i> caus		To warn caution.	
<i>Pīnā</i> tr	}	To drink to smoke (tobacco).	
<i>Pīnā</i> caus		To make or give to drink or to smoke	

<i>Chhāṭnā</i> or <i>okhāṭnā</i>	}	To be released etc ride Lesson 38 (b)
<i>Chhāṭnā</i> tr		To let go etc.
<i>Chhāṭnā</i> , <i>okhāṭnā</i> <i>okhāṭnā</i> caus.		To cause to be released
<i>Leṇā</i> tr	}	To take
<i>Leṇā</i> caus.		[<i>Māi ām gulī se leṇā-āyā</i> = I made the coolie take the mangoes and have brought him with me.]
<i>Deṇā</i> tr	}	To give to permit
<i>Dilāṇā</i> <i>dilāṇā</i> caus		
<i>Khāṇā</i> m	}	Food meal
<i>Khāṇā</i> tr		To eat to suffer take the (air) etc
<i>Khāṇā</i> tr		To cause to eat i.e. to feed
<i>Khāṇā</i> caus.	}	To order to feed
<i>Nikālā</i> intr		To come out to turn out.
<i>Nikālā</i> tr	}	To turn out dismiss to take out
<i>Nikālā</i> caus		To cause the dismissal of etc
<i>Samajhā</i> intr	}	To understand think, consi- der
<i>Samajhā</i> tr		To explain console con- vince reason with
<i>Phaṭnā</i> ¹ intr	}	To get a hole in to become divulged to sprout to boil bubble
<i>Phaṭnā</i> ¹ tr <i>phāṭnā</i> caus		To break into several pieces to make to burst (a boll)

¹ Note the change of *s* into *y*

<i>Māḡnā</i> tr	}	To ask for beg incorrectly used for <i>chāḡnā</i> to want.
<i>Māḡnā</i> <i>māḡnā</i> caus.		To send for a thing.
<i>Qamā</i> <i>ish</i> f		Capacity room
<i>Intiḡr</i> m. (<i>karnā</i> or <i>kānāch</i> nā or — <i>nā</i> <i>raḡnā</i>)		Watching
<i>Man-ḡr</i> Ar p p		Approved sanctioned
<i>Kāḡi</i> (tr f sub. and prep.		Heart pleasing for the sake of for
<i>ḡabar-dast</i> adj		Arbitrary powerful some times strong
<i>ḡer-dast</i> adj		Subordinate
<i>Phāḡi</i> <i>rūpi</i>		A cracked rupee
<i>Phāḡi</i> <i>pān</i>		Boiling water
(ā) — ¹ The tie has been to the wash.		<i>Galā-band dhalke āyā</i> <i>hai</i>
The ḡaḡib is very late		<i>Sāḡib bān der mī ā.e</i> ¹ or <i>bān</i> <i>der lāḡke</i> (or <i>lāḡke</i>) <i>ā.e</i>
(You) made me wait a long time		<i>Māḡ se bāḡā intī-ḡr karāyā</i>
He forced me to do it.		<i>Us se zabardastī (se) gīh kām</i> <i>māḡ se karāyā</i>
They unanimously agreed to the terms		<i>Sāḡib n</i> (or <i>sab se</i>) <i>ek zabān</i> <i>koḡar kahlī kī gīh bāt hām</i> <i>loḡb ho man-ḡr hai</i>

¹ Whenever the word *sāḡib* is used the verb must be in the plural
ride Lesson 16 (d). *Der* for *de* is vulgar

Do you wish to please me or not ? *Tamāhī meri kṛpā (ir) manjār kaa yā nahī ?*

I am as keen as ever but what can I do ? I've no time now *Shauṅ to pālā hī parāh kaa lāhā kṛpā karī ? fursat nahī*

His head was out bruised by a stone. *Paṭṭhar se uskā sir phat-gayā*

His head was split into two bits by a lāṭhī *Uskā sir lāṭhī se phat-gayā*

Note.—For one use of the causal verb vide p 161 note 6 Eng. Tr H. 8 Part III

LESSON 45

(a)—(1) A large class of compound verbs is formed by prefixing substantives, adjectives, Arabic past participles, prepositions and adverbs to verbs especially to *kharā* and *karā* as *jam kharā* "to be collected" *jam karā* "to collect" *chorī fīk* (or *kharī*) "to be stolen" *khāṣṭ karā* "to dry" *lambī karā* "to lengthen" *amār fīd* "to go mounted, to ride" *masḥqāṭ kharī* "to be busy" and *masāḥ gḥāl karā* "to engage one in a business" *bar-lāḥ* "to fulfil" *dar-darī* "to succeed" *prāh-ān* "to come before to happen to treat or deal with" *prāh karā* "to bring up before" *bīz ān* "to desert" *bar parāḥ karā* "to diamine." Such compounds are usually regarded as single verbs and if transitive the compound governs the accusative as *usac malk ko fāḥ-kṛp* or *kar-līp* "he conquered the country" *malk fāḥ-ān* "the country was conquered"

Note—For *dikhā*, *dehā* "to be seen" and *sunā*, *dehā* "to heard" etc. vide L. 22 (a)

(2) When speaking of big people *farmān* (lit. to order") is substituted for *karnā* in compound verbs, and for *kahnā*

(b)—In some verbs, however the first part of such a compound is treated as the direct object of the simple verb as *mai ne us ko (or to) bahut milā hī* I searched for him *hamashā ap hī (not to) ta rī kharī hai* he always speaks highly of you *us ne meri ghay (not hī) chori ki* he stole my watch. Sometimes either construction is admissible, as with *kalīlā karvī* *Tu hīn denā* and *tu hīn karnā* both mean "to teach *hīn ko namāz ki ta hīn denā* but *hīn ko namāz ta hīn karvī* "to teach a person the Muslim prayers." There is no rule on the point.

(c)—Sometimes one construction is required in the active and another in the passive as *U ne usko imāz dī* he honoured him, but *usko imāz dī gayā* he was honoured.

(d)—Hindustani often requires a (simple) verb different from that used in English, thus *kaprī dīnī* to make clothes (not *banānī*) *uski and surgh pīlī hai* he keeps game-cocks *lawī leghī hī* he keeps fighting quails " *kardāmī nikhānā* "to perform miracles

(e)—The use of the word *asāṛs* "per cent," is illustrated later. Sixteen annas or one rupee may however be taken to represent a hundred per cent as *hīmī so'ah us me ab gir/ chār hū rah-gī hī* "the sickness has decreased to twenty-five per cent (i.e. by seventy-five per cent).

¹ *Lawī* is the "Bastard-quail" and also the Rock Bush-quail; *hejir* is the "Common Quail"; both are used for fighting.

² *Kardāmī*: miracle performed by a *Wāl* or Saint, opposed to *ma'īn*, one performed by a prophet.

(f)—Do	Two
Donō (or dono).	Both.
Tinō charō (and so on)	The three all three the four (and so on)
Karī or bisī l.	A score
Saikhī m.	A century i.e. a hundred.
Ṣadī f	A century of years <i>ṣi qatī</i> or <i>ṣi qad</i> (or <i>saukya</i> or <i>saukya</i> <i>pekhā</i>) = per cent.
[Ḥī Ar prep	In each per]
Saikhō	Hundreds.
Ḥazārō	Thousands
Bār l <i>daḥa</i> l. or <i>marṭabā</i> l f	Time
Ek bār ek <i>daḥa</i>	Once.
Do-gūṇā dīgūṇī dūnī adj	Double
Tigūṇī or si-gūṇā adj	Treble
Chau-gūṇī adj	Four-fold, etc
Do-chand adj	= Do-gūṇī
Si-chand (and so on) adj	= Si-gūṇī etc
Ek ek	One apiece, one each.
Ek ek <i>larke</i> adv	One by one.
Do do etc	Two apiece
Kam se kam.	At least.
Zigīda se zigīda	At most.

1 When *marṭabā* means "rank position" it is masculine; when *bī* means "load" it is masculine.

LESSON 46

Taqrīb-an adv

Qarīb adj and prep

Do ḥā

Tia chār

Qiyās se or andās se or andā
an adv

Qiyās (k)

Saw ek or kop saw to.s
bīrah or bārah ek

Yād f

Yād konā intr

Yād dānā

Yād karnā tr

Yād raknā tr

Kām dānā intr

Ekad raknā (rare)

Ḥisāb m. (k)

La/s m (pl. al/āḥ)

La/p adj

Hārā tr and intr

About almost.

Near also adv about, nearly

Two or three

Three or four

At an estimate about

Guess (to)

About a hundred about
twelve

Remembrance

To remember to be learnt
by heart

To come to mind.

To learn to call to mind

Keep in memory remember

To be useful to be killed in
battle

To be killed in battle i.e. to
be left on the field

Account arithmetic

Word

Literal

To lose be defeated be tired
out dispirited. Vide L. 44
(c)

LESSON 46

To be dispirited.

To be defeated

—(1) Jī hārā

hārā hārā tr

Jitāñ¹ jīl-leñā² tr
 Fath karāñ³ tr
 Kāshk karāñ⁴ tr
 Gharañ⁵ intr
 Gharañ⁶ tr ghar-leñā⁷ tr
 Jēh mās (or banāñ⁸) tr
 Wāñ⁹ (L+as) adv
 Wāñ¹⁰ or wāñ¹¹ (L+as) adv

Jhāñ¹² adv
 Zakhm khāñ¹³
 Kim par rahm khāñ¹⁴
 Hamañ¹⁵ khāñ¹⁶

Hamañ¹⁷ parāñ¹⁸
 Qasam khāñ¹⁹
 Mār khāñ²⁰
 Jalijāñ²¹ khāñ²²
 Ghāñ²³ khāñ²⁴

Chughāñ²⁵ khāñ²⁶

Gāñ²⁷ khāñ²⁸.

To conquer to win.

To conquer

To dry

To be surrounded.

To surround besiege.

To make boots.

In that very place.

In that very state without
 any special purpose

As soon as

To be wounded

To feel pity for

To take the air go for an
 outing

To wind-suck (horses).

To take an oath

To be beaten.

To be slipped

To plunge dive duck in
 voluntarily

To carry tales to superiors
 tell tales.

To swallow or put up with
 abuse.

¹ Jitāñ used with or without mās but jīl or mās is khāñ jīl.
² Yāñ there in this way"; wāñ in that way"; fāñ -- the time when
 is as soon as" fāñ the very moment when"; fāñ mās -- somehow
 other

Qātm kḥānā

Ram) u(hānā (or jhānā)

Kḥankī u(hānā

Miknat u(hānā

Ṣadma u(hānā

Maza u(hānā

Takī/ kḥānā

Sakī/ kḥānā (or u(hānā)

Fāqā kḥānā

Fāqā karnā

Ḥāqīr kḥānā

(5) Note the force of the transitive verbs in the following compounds:
 jumbhā dāḥ l' in move a thing jumbhā karnā in "to move"
 makī dāḥ dāḥ "to worry give trouble to but dāḥ jās ti
 be worried" l' kḥānā "to be asked but kḥānā to cause some
 one else.

(6)—I cannot recollect that Māḥe wāḥ la/s yād nahī hai
 word.

I don't know (recollect) my Māḥe apnā sabar yād nahī
 lesson. hai

Remember this

Keep this in mind.

The Sahib has just asked for
 you

He has lakhs of rupees

To endure grief patiently

To endure trouble etc

To enjoy a thing

To undergo trouble also to
 labour

To endure a shock undergo
 afflictions.

To live luxuriously to enjoy

To endure trouble hardship

Ditto

To be starved

To abstain from feeding vol
 untarily

To wait for (sp with anxiety)

Is ko yād karo

Is ko yād rakho

Ṣāḥib ne tum ko yād kiyā hai

Us ke pēs lākhō rūpae hai (or
 rūpaye hai)

All five horses are here.	<i>Pñch ghōṛe hāṇṛe hae</i>
The enemy had thousands of soldiers they were double our numbers	<i>Dusman ke hazārō jay tē (or sipāhī tē) hamāre se (or hamāre sipāhīyō se) doband tē.</i>
At the rate of two rupees per hundred per month at the rate of 24 per cent per annum.	<i>Har māhne (mā) do rūpiya saṁṁ ke kintō se or har māl do rūpiya fī qāṛī ke hīqāb se</i>
Put them aside one by one.	<i>Ek ek karke alag kara.</i>
(Give them twenty rupees each.	<i>His do rūpiya de-do</i>
It was a fine view	<i>Ek achchhī kāṁṁīyāi nazar āī</i>
This is not of quite such a good quality (i.e. is as 10 is to 20).	<i>Is māl se yā māl unās hae</i>
A very slight difference	<i>Unās hae ke farq</i>
There were about twenty	<i>Tayīb-an baṁtē or andare se do tē or qiyās se bīs tē or bīs ek tē or ko bīs tē or do ke qāṛī tē.</i>
Rather less than a hundred rupees.	<i>(Ek) sū rūpiya (or pl. rūpāi) se kuchh kam</i>
Ninety-eight (i.e. 100 minus 2 rupees)	<i>Do kam sū rūpiya</i>
Five or six people came	<i>Pñch chha ādmī āe</i>
I waited for you an hour	<i>Mai se ek ghāṁṁtē tak tumhārī rāh dekhī</i>
How long shall I have to wait for you ?	<i>Tumhārē kab tak intīzār mujhe karāṁ pāreyā (or hogā) ?</i>

Help me

Muḥhe madad do or meri madad karo or meri madad ko dō (or palāḥho)

Give me an explanation (of machine your conduct)
etc

Is ki khaṣiyat batāo¹

The nearer I got to the city the more I longed to see it

Jā jā mau us shahr se nazdik hotā gayā ā rā us ko dekhne kō shauq āī mā bayānā gayā

LESSON 47

(*)—(1) The grammatical passive is formed by conjugating the past participle of a *transitive* or a *causal* verb with *ḥuā* as *mārā ḥuā* "to be killed,"² and metaphorically "to be ruined, undone" (but never "to be beaten") *marī marā ḥuā* "I am being killed" *uski marā gayā* "he was killed" or *uski marī gayī* "she was killed." The passive is not as much used as in English—except in translations from English. The general rule is that the passive should only be used when the subject is unknown or when, for some special object it is desirable not to mention the subject.

(2) The agent of the passive if expressed is expressed by *—ke* *āīth* as and the instrument by *se* as *uski dūkh ke āīth se talwar se marā gayā* "he was killed by some dacoit with a (curved) sword." Such an expression as "he was killed by

¹ *Batānā* "to explain verbally" "to point out" is in the Panjab sometimes vulgarly used for *dikhānā*, as *ghorū ko pālāi battānā* "give the horse some water in the bucket."

² In the active voice however *mārā* signifies "to beat" as well as "to kill." Vide L. 23 (1) footnote

a tiger ' must be turned ek aṣṭr us us ko mīrd or wah aṣṭr kō aṣṭr ko-payd.

(b)—Instead of the passive Indians idiomatically use (1) the active voice, as *khāṭe hū* they say it is said (2) an intransitive verb simple or compound, as *piṭāḍ* to be beaten "*chori yāḍ* (or *hoṇī*) to be stolen "*jaṭh hoḍ* "to be conquered (3) an Arabic or Persian past participle, as *ma'lūm* (Ar p p) *hoṇī* to be known "*manqūṭ* (Ar p. p) *hoṇī* "to be stopped abolished *bar-a-raḥḥin* (P p. p) *hoṇī* to be angry and (4) a transitive verb with an object, as *mār khāḍ* "to be beaten *shikṣā khāḍ* or *pāṇ* to be defeated. Such verbs can seldom be used in the causal forms *gham khāḍ* is "to suffer" but *gham khilōṇā* can not be used. However *uske mukad̥ me majāṣ gāṇ* (or *mār*) *khilōṇā* "he made his servants abuse (or beat) me" is idiomatic.

Remark—In *gham hoṇī* to be lost *gham* appears to be a Persian adjective. *Passad* is a shortened form of *pasandīda*.

(c)—The subject of the grammatical passive is usually in the nominative. As however this grammatical subject is the logical object of the action it is often, in modern Urdu in writing only put in the accusative. This construction is admissible with certain compound verbs [vide L. 45 (a) (1)], or with simple verbs that take two objects as *usko qatl kiyā gayā* *him* was killed = *usko qatl kiyā gayā usko bar paraṭ kiyā gayā* = *him* was dismissed. *usko dekhō jō, gū* is incorrect but *dekhō usko maliko khatī jō* "let her be called Queen" and *agar aḥ usko māḍ jō* "if it be considered true—" are correct.

(d)—(1) The passive (of even neuter verbs) is idiomatically used to express possibility or impossibility as *gismat se layā' nakī jāā* one cannot contend with Fate but *mayā se layā nakī jāā* I dare not or I am unable to fight *mayā se yik khānā khāyā nakī jāā* I cannot eat this *yik kab se se khāyā jāā (hā?)* he could not lift this *im se kin kā khān honā dekhī jī epā?* could you stand seeing a person killed? " *se se pahār par chāyā' -payā* he was able to ascend the mountain

(2)—In other words the Passive Voice with a proper agent expresses (a) I did not dare to— (b) I could not bear to— or (c) I was unable to— as *mayā se to ek kī gāhī na rahi-pāī* *kaushik karn jāyā' gayā* *mayā se to se kī gāhī na rahi-pāī* *kaushik karn par bhī mayā se se pahār par na-chāyā' -payā*
Remark.—Note that in such cases, *se* to express possibility etc. even neuter verbs are used in the passive. Note also that *yik mayā se kī se gāhī? kī jāyā' / does not se* who killed this cock? " but *who was bold enough to kill? "*

(e)—*Drophā adj*

Ek ādh.

Too much by one half half
as much larger

Kakhānā or *kakhānā* intr and
caus

A few only a few

Kakhā-jānā pass.

To be called named to me
one say or repeat.

Im m

= *kakhānā kakhā jānā ha;*
is sold " (not *kakhānā ha;*)
Knowledge science learn
ing

Ma'āim Ar p p of above
Asar pī mayā? ?

What is known.
Sight.

! Intrusive passive
! *Zikhā E.* " to cut on the ground and cut the throat

<i>Maṅḡr</i> Ar. p p	Approved (originally the object of sight)
<i>Maḡābālā</i> k. (from <i>ḡāb</i> prep "before" of time)	To oppose to compare to confront face
<i>Inkūr</i> (k) m	Refusal, denial
<i>Inkōrī</i> adj (kōṁḍ)	Refusing
<i>Ḥankir</i> Ar (kōṁḍ)	Denying also one denying the true faith a <i>kāfir</i>
<i>Makarnā</i> H.	To go back on one's word
<i>Pahṭā</i> ¹ adj	Firm
<i>Pahṭe</i> adv	Firstly
<i>Dūṛā</i> adj	Second another
<i>Dūṛe</i> adv	Secondly
<i>Tīnā</i> ¹ adj	Third.
<i>Chāṭhā</i> ¹ adj	Fourth.
<i>Pāchavā</i> ² adj	Fifth
<i>Chhāṭā</i> ¹ adj	Sixth.
<i>Sāṭhā</i> adj	Seventh.
	(Remaining numbers formed by adding <i>vā</i>) ¹
<i>Pañjā</i> m	Hand or foot (bunch of fives, from <i>Per pañj</i> five) paw of animal.
<i>Pañjā mārāḍ</i> tr	To claw (of beasts) <i>met</i> to sieve by violence

¹ These are adjectives and are inflected as *dūṛā* *tīnā* *chāṭhā*

² Inflected as *pāchavā* *chhāṭhā* *pāchavā* *chhāṭhā*

LESSON 4

Pā,ṣ or ek pā,ṣ or ek chav One-quarter of
thā,ṣ

Chavthā kṣṣa

Ek thā,ṣ

Īdhā adj and sub.

Do-tikhā,ṣ

Tin pā,ṣ or tin chavthā,ṣ

varā

Derh

Sāpke

Dāṣ or arhā,ṣ

Panne.

(f)—What is that called in Hindustani?

I cannot lift this

Let one be sent for from the bazaar

If they be compared side by side it will be seen that there is not the slightest difference between them.

Have you lost your wife?

He struck him one blow with the sword.

The fourth part

One-third

Half

Two-thirds

Three-quarters

= $1\frac{1}{2}$ or $+\frac{1}{2}$ as varā varā = 120

= $1\frac{1}{2}$ a derh kṣṣar 1300

= $+\frac{1}{2}$ as sapke tin rāpke

Rs 38-0

= $+\frac{1}{2}$ a dharā varā = 240

= $-\frac{1}{2}$ as pinā dom 13

Hinṭhā,ṣ mē kṣṣa kṣṣa kṣṣa a
kai? or n kṣṣa Hindū,ṣ
mē kṣṣa kṣṣa kai?

Ṭā mṣh se utṭhṣ nālṣ pīta

Bā-ṭr se ek mṣhṣ 1ṣṣ pṣ e or
mṣhṣ pṣ, e

Ṭṣ dom mē mṣhṣbālṣ kṣṣa
fṣ, e (or dom mṣhṣbālṣ kṣṣa
fṣ Ṭ) to mṣ lūm kṣṣa ṣṣ kṣṣa

kṣṣa Ṭṣ fṣ 1 kṣṣa kai

Kṣṣa 1ṣ aṣ mṣṣ ga ṣṣ

Ḍṣ ek talṣṣ mṣṣ

1 Or mṣṣṣ tr to mṣṣṣ

The bullock gored me twice	Bail me mere ¹ do ang mere
Give them 4½ rupees each	Unko aṛhe chār chār rūpiya do (not aṛhe chār aṛhe chār)
It is ten past twelve.	Bārāḥ par das mināt āe
Ten minutes to twelve	Bārāḥ mē das mināt bāqī hai or in the Punjab das mināt kam bārāḥ baje.
At last he consented to agree to this.	Ākhīr (ko) is bāt par rāṇī hui or ākhīr yā bāt usko man gār hui or ākhīr is bāt ko mangār hui ²
I have no objection	Mujhe iktār (or agr) nahī.
I do not deny it.	Māī nahī iktār karū hū
I do not want such service (or I don't want to continue in such service)	Aise mukam karū mangār nahī hai
Kindly reply to my letter soon.	Mere hātī hū jaraḥ jald bāre jāe ³

LESSON 48.

ITERATION OR REPETITION.

(a)—(1) The same word is repeated for emphasis, or to signify continuous state etc etc. Examples: (1) Substantives *ghar ghar* in every house *rao rao* "every day" *jāg jāg ādām chālē āte hai* they are coming in crowds (2)

Bodon par understood; vulg. *manā* ha.

¹ The infinitive is made feminine to agree with *manā*. Vide L. 54

² Here the passive is more respectful than the active *is* than *he* *manā* *hā* *hai*

Adjectives *acchhā acchhā kupye* 'various good cloths (or clothes) *satū chhāre mārē gāṅgā ke tal tal ko-pāyā* 'he got red all over from anger' (3) Prepositions *goṭi mere sar ke āpar āpar chālī gāṇ* 'the bullet passed just close over my head *rel pahār ke andar andar jāī hai* 'the train goes through a continuous tunnel' (4) Adverbs *dargū ke kināre kināre gayā* 'I kept along the bank' (5) Verbs *kiṭhō parhīe parhīe* 'mere āṭhāṭh dākh-pāī' 'from continuous' reading my eyes began to ache' (6) Numerals *saṁ saṁ rūpiyā ki ghāṭiyā* 'watches costing full a hundred rupees'

(b)—Sometimes an idea is repeated in synonym which generally gives the idea of plurality as *saṁkar chākar* 'servants and domestics' *lapke bāle* 'children and youngsters' *girtā partā* = 'falling and tottering' *ach amaykar* 'carefully considering'.

The same idea is conveyed by a singular and a plural Arabic word, as *faqir laqarā* 'faqir and mendicant' 'poor and needy'.

(2) Two adjectives, synonymous or nearly so, one Hindi and one Persian, may be used for an intensive as *sāf saṭhrā* 'very clean' *asṭā as/ed* 'very white' (compare 1.3 (a)).

(c)—Sometimes the idea of plurality is conveyed by a meaningless appositive as *bāṭā gāṭā* 'all kinds of muso' *dehānd bāṭānā* 'to search, or look into carefully to examine'. The appositive alone has usually no meaning and is fixed by usage.

1 Note that when the noun is pl. such a repetition gives an idea of plurality. Compare *garm garm dāṭh* and its footnote end of L. 4; and last example L. 11.

For the repetition of adjectives *end* also see Hindustani Stumbling Blocks, L. 11 (2) supplement.

Compare conj. part. L. 18 (y) note 2.

The bullock found the cows were there by the river side	Ena we saw e na we māt [abō nōk cīl cīl wāro de na nōk cīl cīl cīl
I am the new teacher The children are happy	Sīnāl we ē na we sīl sīnāl we ē na we hāp ha t m the Pīnāl de na we ena sīnāl hāp
I can be worried in a moment to die	Hā t u hē pōr dā na t sīl - pīl hē nōk we de hā t sīl u hē t nōk hāp
I have in the house I do not sleep	Nōk sīl t q' na Na na nōk hāp sīl
I do not want such money I don't want to exchange it such money	de na nōk hāp na we nōk hāp
Kindly reply me now soon	Ena Hāp hāp na we sīl

LESSON 11

PHRASES OF REPLY

(1) I. The same word is used of the verb used to be
applied to the subject and the object. Examples: (1) "I know
this" pīl pīl "in every house" na na "every day"
hā hā sīl cīl de hā "let me know in a moment" sīl

Kindly pay attention only to the

The subject is more familiar to you with words. (1) I. Hā
I have the power to move the object, to move the
word and word.

Adjectives *achchhe achchhe kapre* ' various good cloths (or clothes) *uskā chikra māre ghase ke kāl kāl ho-gāyā* he got red all over from anger ' (3) Prepositions *goñ mere sar ke kpar kpar chālī gāī* the bullet passed just close over my head *rel pahāy ke andar andar jāī hai* the train goes through a continuous tunnel ' (4) Adverbs *daryā ke kināre kināre gayā* I kept along the bank (5) Verbs *kutō pahle pahle* ' mere āthe dukh-gāī from continuous ' reading my eyes began to ache (6) Numerals *aru aru rūpiye ke ghantiyā* watches costing full a hundred rupees

(b)—Sometimes an idea is repeated in a noun which generally gives the idea of plurality as *anār chābar* servants and domestics *layke bāle* children and youngsters *girkā partā* = falling and tottering *arh amajhān* 'care fully considering

The same idea is conveyed by a singular and a plural Arabic word as *faqir / fuparā* (faqir and mendicant) poor and needs "

(*) Two adjectives synonymous or nearly so one Hindi and one Persian, may be used for an intensive as *asf anārah* "very clean" *asfā asf* "very white" (compare L. 3 (a))

(c)—Sometimes the idea of plurality is conveyed by a meaningless appositive as *bāī gāī* "all kinds of music" *dekhā dekhā* 'to search, or look into carefully to examine' The appositive alone has usually no meaning and is fixed by usage

1 Note that when the noun is pl. such a repetition gives an idea of plurality. Compare *gurm gurm dūā* and its footnote and of L. 4; and last example L. 11

For the repetition of adjectives *red ā-* Hindustani Stumbling blocks " LXI (3) supplement.

(Compare comp. part. L. 18 (y) note 2.

Another form of Meaningless Apposition is formed by repeating the word but changing the initial letter into *re* as *Roti roti* bread etc " *topi rope hats* and such like " *yā khāre nāhē khākh nāhē* this neither eats nor drinks i.e. eats nothing. This last form can be applied to any word.

(d) *Reiteratives* is a name given to two verbs of similar meaning or of jingling sound conjugated together to give an idea of repeated or thorough action as *dekā-bhīlāre* having examined thoroughly looked over everywhere *sab chār chār* is "having examined all the things" *bin samāñ e bhīlē* "without explaining at all."

Chār is a kind of Meaningless Appositive *bhīlāre* is used with *dekāre* only.

(e) Two substantives coupled by *and* are often used for an English substantive and adjective as *dhukā bhīl me rūpāyē bhārā khānā lagā o* (or *aur*) *ināl bhārā khānā* to spend good money on fireworks is a wicked waste. In any case a synonym strengthens the expression as *Terī be-sharāf aur be-bhīyā* your utter shamelessness.

(f) — <i>Dargāh</i> f. k	To find out also to enquire
<i>Basāī</i> intr	To be populated (of a place) (also met to be fixed of an idea in the heart).
<i>Chal-basā</i> intr	To die.
<i>Basāwā</i> tr	To populate
<i>Ābād</i> k. tr	To populate.
<i>Ābādī</i> f.	Cultivation population.
<i>Ābād</i> P	Sell = <i>Ān</i> , H.

<i>Kānāi t</i>	Selfishness also one a proper sense
<i>Tabāh kavi intr</i>	To be ruined to be wrecked
<i>Tabāhi t</i>	Ruin destruction downfall shipwreck.
<i>Bhī t sing</i>	A crowd
<i>Sāpkaī (with dat of person) intr</i>	To become visible be perceptible to occur to the mind.
<i>Harā se lāpnā</i>	To scold nag
<i>Shāh bhārchā t</i>	(Extravagance
<i>Faṣl bhārchā t</i>	(
(g)—The whole field	<i>Khat hā khāt</i>
One and all	<i>Sab hē sab (pl)</i>
I was one mass of sentiment	<i>Mērā badan panne panne [mā] ho-gayā</i>
The whole barāt is under water (or is nothing but water)	<i>Vārā bhī-ār pānī pānī hai (or pānī hī pānī hai)</i>
I came by road the whole way	<i>Mai sarak sarak (se) āyā</i>
Crying out "bread bread he died	<i>Wah roṭi roṭi khatā mar-gayā</i>
Shooting took (us) so long that evening came on us	<i>Shikār¹ khatte khatte (hā,e) aṭam ho-gā,</i>
He continued to read till he fell asleep	<i>Wah lūṭh parhā parhā so-gayā</i>

¹ Any personal pronoun in the dative is understood.

He is engaged in pulverising something	<i>Kuchh pās pās¹ rakā hai.</i>
All milk or all water (not half and half)	<i>Dudh kī dudh yā pāni hai pāni</i>
He became hoarse from continued crying out	<i>Challāte challāte us kō galā bai(h-gayā)</i>
In a moment	<i>Bhī ki bhī mat</i>
They have two rupees apiece	<i>Unke pā do do rūpī hai</i>
They have 3½ rupees each	<i>Unke pās aūrās tin tin² rūpī hai</i>
They have two or three horses.	<i>Unke pās do (n) ghōṛe hai</i>
He quarrels with me (or I quarrel with him) every day	<i>Us se ham se roz roz (or simply roz) jhagṛā hōā hai</i>
Whenever he asked me for it I always gave it to him	<i>Jab jab³ us ne māṅgā (jab jab) mai n. diyā</i>
You are always ready to quarrel with me at the very least thing.	<i>Tum hamēshā para parā se bai par bhī ko lagṛā hote ho</i>
To pass (at hockey)	<i>Pās pas karna</i>
What various things will take place here the day after to-morrow ?	<i>Yahā parāḥ kyā kyā hoyā</i>
Sit quite still and don't stir	<i>Chup chāp baiṛho karo mat</i>
I nearly fell off my horse	<i>Maī girte girte back-gaya</i>
I got a headache from long sitting in the sun (i.e. sun shine)	<i>(Mujhe) dīrṇ mē baitho baiṛhe se mē dard hu ā</i>

¹ Nouningless Appositive
Jab jab-mat jabāḥ.

Not aīrke tin aīrke tin.
Pās karna -- to pass (over)

I turned him out of the house by repeatedly beating him. *Laho mār-mār-ke phar se nikāl-diye*

Having turned the matter over in his mind, he said—
Many good teachers. *Soch sūch 'kar kahā—
Bahutere achchhe parhāne*

Various or many quite nice teachers. *māle ' Achchhe achchhe parhānecūle ' A pleasant cool breeze is now blowing. Tharfi thandī hawā chal-rahī hai*

I lost my money and at the same time was thought to be a thief. *Merā rūpaye kō rūpaye gayā aur phir kham chor kō chor banā*

The whole house was ruined. *Phar kō phar tabāh hui*

LESSON 49

He was educated (in reading and writing) but remained as big an ass as ever. *Us ne parh-likh 'liye magar gadhe kō gadhā rah-gayā*

Once every year also a whole year. *Sāl kō sāl*

Long years many years.

Nothing but promises. *Sāl-kā sāl*

H'n da hī ara da hai (= ara/ā kō nām nahī)

1 Meaningless Appositive
2 There is a degree of nice v a wall plurality in the second of these two sentences.
3 For parh-likh aur likh-likh
4 Subst. Persian plural of sāl

He will come this minute immediately	He will come this minute H aḥ ḍyī hī ḍyī hai
Has letter after letter been written?	Has letter after letter been likhī ¹ se likhī likhī-ga, r hai?
He covered me with such filthy abuse (that I can't repeat it)	He covered me with such U se me mujhe ghīlī se ghīlī ¹ dī?
Is there a crowd there?	Is there a crowd there? Wahī kuch bhar hai?
Multitudes.	Multitudes. Admī se admī hai
A story and nothing else	A story and nothing else Kahī hai kī kahī hai
This is a tale and moral as well.	This is a tale and moral as Kahī hai, is kahī hai hai aur moral hai moral hai
Of his own accord.	Of his own accord. Apnā ḍp
Question them singly one by one.	Question them singly one by Ek ek kar ke pūchhō
By repeatedly enquiring from the villagers I guided my self here.	By repeatedly enquiring from Gaṇ-vaṇ se pūchh ke pūchh kar ² rasān daryā/ī kar-iyā
Most ignorant	Most ignorant Vāṭān se ³ mīḍān.
The best.	The best. Achchhe se ³ achchhe
In less than, not more than, a week.	In less than, not more than, Hafta ke andar andar

¹ Both the words *likhī* & *ghīlī* are nominative plural, and *se* is (or *se* is) not a post-position. This *likhī* is also *va* and interrogative *ly* is answer to question. Thus, if the question "Did he abuse you?" the reply might be "Did he abuse me?" (i.e. he did as to his utmost). *Gaṇ* & *vaṇ* means more than ordinary *gāṇ*.

For *pūchh kar pūchh kar*; the *kar* of the participle must only occur once.

² *Se* post-position. *Vide* footnote 1

All sorts of things took place here yesterday *Kaḷ yakh kyō kyō na-ku, ō*

He says one thing to one and another to another *Kiss se kuckh kaktā kai kias se kuckh*

Ready made *Banā-banāyā adj*

An already populated city *Barī-barīyī shahr*

Without any cause or purpose *Basthe bikhā e¹*

A little water in each glass *Thora thorā pīas dō*

Pour a little water at a time by degrees *Thora thorā pīas dālo*

People are turning Muslims in great numbers at a time *Loy (aw) (aw) Islām mē dīkḥā*

I was absolutely alone in the house *ham laḥe kai*

Mangoes are sold here at a rupee apiece *Us sē e ghṛ mē muḥ ki maī khā*

She is my "chachi," and at the same time my *khāla* *Yakh ōm rūpai rūpai¹ biktā kai*

I can't see anything *Yāh aurat meri chachi ki chachi kai aur khāla ki khāla*

A plan has just come into my mind *Meri dikhā se kuckh kakhī sūjhā*

I can think of nothing else but going home (I'm so anxious for a holiday) *Mere dil mē ek latāḥ sūjhā kai*

¹ Used as an adverb; always inflected.

² Rūpai rūpai is usual in this idiom and not rūpīye rūpīye.

³ Chachi is paternal uncle's wife and khāla is maternal uncle.

Now tell me the truth and nothing but the truth	Each each bold
She woulda from morning to night	Uekē karṭe kī karṭe din gaurāṭā hai or kaul qubh ae chām taṭ lay-lay-kar ¹ din gaurāṭā hai
I wrote as many as four letters but you didn't answer one	Mai ae chār chār ḥaṭṭi bhare magar tum ae ek kō jawab bhe na-līlā
I sent my petition direct to (Government) not through the Commanding Officer	Mai ae apni arzi ḥpar ḥpar bhaj-dī hamēn Aṅkar kī maṭrīṭai na-bhajī
Whatever he found he used to eat as he found it	Jo ye kuchh kaul pāṭe ihā ihā bhā-jīṭe ihā ¹
Wherever thou goest I will go	Jis jis (arāṭ) ihā jā-jāyē (ae ye jaraṭ) mai bhe yā ḥgī
Who were the various people concerned in this murder?	Is ḥḥān me koun koun ḍān sharak ihā?
Whatever I gave him at any time he used to eat directly he got it	Jo ye kuchh mai ae use diyā kaul bhā-bhā gayā
I put all the things in their various proper places.	Mai ae tumēn chīṭe apni apni jagah par rakī-rakī-dī.
It is exactly opposite to you	Tere ḥume ḍūme ¹ hai

In such cases the *kar* of the conjunctive participle is placed at the end only

¹ *Ḥpar ḥpar* met in any case a correlative

ḥḥān continuity

Ḍume (simple prep. or adv.) "opposite" but *ḥume-ḍume* requires two things to give the idea, "each other"

He did this in imitation of me	<i>Us ne meri dekhā dekhī (ae) yih kām kiya</i>
Mutual strife	<i>Mārā-māri i</i>
He often kept falling asleep when I was telling the story and I kept waking him up	<i>Wah mere kahānī-lāke waqt so-so-jātī thī lekīn mai use jaqī jaqī-dētī thī</i>
For one night only also every night by night only	<i>Kāt kī rat</i>
During the night before dawn	<i>Rāt-rāt</i>
The dhobi having washed and swilled the clothes well came back from the ghāt	<i>Dhōlā kapre dho dhō-kar ghāt se wapas āyā</i>
From morn till night he wanders and wanders in search of a living (either food or service)	<i>Wah roz kī talāsh mē qudī se ājme tak phirā phirā hai</i>
Ready saddled	<i>Kasā-tasāyā adj</i>
Ready loaded	<i>Lasā-lasāyā adj</i>
Ready furnished adorned (of table-cloth house etc)	<i>Sasā-asāyā adj</i>
Ready cooked.	<i>Pakā pakīyā adj</i>
Hear-say	<i>Sunā-sunāī bāt.</i>
I will fall asleep by the time the lamp is lit	<i>Uharāgā jalte jalte mai so rahūgī</i>
Before 8 A.M. the news spread through the city	<i>Din chārhe chārhe¹ yih kha bar shahr bhar mē phail-ga</i>

¹ Din-chārhe is from about 7 to 8 a.m.

Just before sunset a short-riding-camel appeared in the distance
Din qābte qābte dār se ek oīḥā
d khāṣa dene laḥ

I will be back home by the time it strikes nine
Naḥ baḥte baḥte māi walān
soḥras ā ḡa ḡā

[For further examples vide Lesson 53].

LESSON 50

(a)— <i>Māna tr</i>	To believe admit suppose to be reconciled to (after a quarrel) to obey (<i>kukm</i>) to esteem respect follow (a religious teacher)
<i>Kin tī khān mānā</i>	To be grateful for
<i>Kukm bī ḡā lānā</i>	To obey
<i>Udāl-kukmī karnā = kukm na mānā</i>	To disobey
<i>Ratīyat l</i>	Subject tenant of a house or land
<i>Aḡḡ Larnā tr</i>	To discharge a debt to perform (prayers pilgrimage etc.)
<i>Qatl karnā</i>	To kill a human being
<i>Maut l</i>	Death
<i>Apnī maut marnā</i>	To die a natural death.
<i>Jawānī maut marnā</i>	To die young, die an untimely death.
<i>Be-waqt marnā</i>	
<i>Kutte ḡḡ maut marnā</i>	To die a disgraceful death.

Kāḥ m	Blood murder
Kiṣ lā lāḥ karā tr	To murder
Kiṣ lā lāḥ karā intr	To be murdered
Kāḥ ' suba. and adj	A murderer also a / blood
Lihā m	Respect regard
Agarchi q or q-k kar chand adv	Although.
Maḡar or lakin	But still
Tā-kam	Yet still never there
Tam bā	"
Phir-bā	"
Mānā k	Granted that admitted
Halāl	Lawful lawfully killed
Halāl karā	To make lawful (i.e. to kill an animal by Muslim or Jew etc)
Ḥamāk-Ḥalāl adj	True to one salt faithful
Ḥamāk-Ḥarām adj	Faithless
Pakāḥ f	Riddle
Bāḡhā tr	To understand solve a riddle
Kāfi " f Qahwa m	Coffee
Ḥawā lāḡhā	To make a name for oneself
Ḥāḡb m pl.	Fate luck. ¹
Ḥāḡb karā	To be obtained fall to one's lot.

¹ Be careful not to pronounce this word *Ḥāḡb*

² Ḥāḡb P. A. lottery

<i>Dam m</i>	Breath life moment strength lasting (<i>met</i>)
<i>Ekdam</i> ¹ (<i>ae</i>) adv	Totally altogether also di- rect without break or me- dium
<i>Kisā ke dam mē āna</i>	To be cajoled

(b)—*Hi* adv (can be added Very the very same but for emphasis to any part of alone certainly also=its speech) lies or underlining

(c)—No matter how is *kisā* (or *kisāh*) *hi* *kyā* *na* with or without *agarchi* as *Koī pakṛī kisā (or kisāh) hī muskṛī kyā na-ho māī bāṛh-jāgā* (= *agarchi*) *koī pakṛī kisā hī muskṛī ho māī bāṛh-jāgā* no matter how difficult a riddle may be I can solve it "

(d)—"Even though *agarchi* *maī bāṛī de mīl par kyā na-ho māī maī tak pautāī jē mīlā hī* even though the village be ten miles off I can walk there on foot this is stronger than simple *agarchi*

(e)—"The more the more (or the less —) is expressed as follows — "The nearer I got to the city the more I longed to see it " *jē jē (or hī qadar) māī w aṅghr ke qarīb hoī-gyāī rē rē (or wāī qadar) w ke dekhne lē aṅghr bayāī gayā* the correlative *rē rē (or wāī qadar)* may be omitted

(f)—How much the more is expressed as follows —
If coffee makes you drunk how much the more will wine do so " *jab¹ qahwa se tumhāī maṛhā ho-jāyā hai to sharāb hī hī mārāīse* or—to sharāb kyā karay ?

¹ Servants of English people say *ahem* for "to see" but this is English not Urdu.

² Or *agar*

(g)—How much less" is expressed as follows—"If wine does not make you drunk how much less will coffee do so" *jab shārāb se tumhāi na-kā nahī kōā to kōfi se kab hōgā or to—kōfi se kōnā merām* "I would not do this for a friend, much less for an enemy *mai doosē ke liye to aisā karū-hi-gā nahī dushmanō ke liye kalī tak karūgā or—dushmanō ke liye karnā merām*

(h)—"Much less to say nothing of let alone I have never even heard the name of the place much less seen it to say nothing of never having seen it *mai ne us jagah kō nām bhī nahī sunā hai dekhnā kō hyā-īkr or dekhnā to merām or dekhnā to dar khar hai—us jagah kō dekhnā dar khar mai ne nām bhī nahī sunā*

U ke gīne kō hyā-īkr (or kahna or pūchhā) *kuh bayāne mē bhī uśād hai* "to say nothing of his "insane his playing is excellent" vide L. 54 (h) and 55 (b)

LESSON 51

(u)—"As soon as or no sooner than *Mai ne jhar pāhī wīhar jākā līkhā* "I replied as soon as I read your letter" "He no sooner went there than he died *walā fīnā (kyā) thā U mai kī shikār huā—walā jīte hī (or jīte ke sīth) mar-giyā* *Merā silānā h thā U kuh bōl nīhī—mere līkh chūte hī kuh bōl-nīhā* "I had no sooner fini bed writing than he cried out" *Tum āe aur jharābī āe=tumhāre āte der na huā U jharābī āe* as soon as you came there came ruin" *U ke marne der na-huā U us ke bōle ne us kī sārī dāulat lufā-dī* as soon as he died his son squandered all his wealth." "As soon as I went he came" *jāhī mai chālā-giyā kuh āyā=meri jāt h kuh āyī* but *kuh āne hī us pīgī thā U merī chālī*

gaye = wakh āye bhi na thā ki main chālā-gayā "I went just as he arrived. U s ke āte der na-kā s ki main chālā-gayā "I went as soon as he came.

(b)— Hardly barely not quite may be expressed by na with or without pītā as he had barely gone when you came wakh pīne na pāyā thā ki tum pahūche he had barely (not yet) completed the work when he died na ar na kām ko tamām na huyā thā ki mar-gaya

(c)— not only but also (1) Na /agar/ Musalman bikhā Hīndū bhi not only Muslims but also Hindus (2) Musalman to khar Hīndū bhi (3) Musalman to Musalman Hīndū bhi

(d)— rather than I would rather die than go to prison mujhe pā de-lexā mārā hā mārā qaid-kā hā mā pītā to mārā hā nāhī I would rather take the office than allow him to have it main khandā khāde kō qabūl karāyā mārā wāko to kabhā mārā hā hā na-dēyā

(e)—The enclitic and emphatic particle ki (vide L 50 (b)) can be added to any part of speech. With pronouns or nouns, it occurs between the pronouns and the post position as tujā hā ko dēyā I will give it to you (alone). For euphony however main ac hā is preferred to main hā. In the plural hā is often hā as tam-hā ko main ko but hām ko (without the h) also yāh and wakh an ac and an ko etc are without the h. In the Punjab however the h follows the post positions. Note the position of h in wakh yāh bāh

1 This means that he had not actually departed but would find the car tamkārā pahūchā hā, he had just left when— No ac L 15 (1)

2 T I ac and ac hā ac are vulgar for tū ac and tū hā ac

kar hī rālā thā ki mai ā-payā "he was in the very act of saving this when I arrived." Fā to ho-hi-gā this is certain to take place "

Note —Ab means now as opposed to past time but abhi means this moment with reference to the future as "kāl pahle gharīb thā magar ab amir hai" but kāl abhi amir hai kēin kachā dinā mē gharīb ho-jā-ogā Abhi jāo "go now" (and not at some future time) Adak (with Pres. or Past Tense) = "still." Ab ki dafa "this time"

(f)—You and none other committed the theft Tera hi ne gūn chori ki
mitted the theft

It is quite close Pā hi hai

I will write the very next day Dūre ki din parāb likhūgā

I was ju t on the point of going to you when you arrived. Mē āp ke pās āne hi to thā
ki āp to-ahē/ k-ā-ē

After all he did yield to his cajoling. Lekin a ke dāse mē ā-hi-gayā

He said he did not care how steep the ascent was Us ne kalā ki chōkhā : kaise
hi ho mujhe kuchh parwā
nāl

If you cannot come for more then come for ju t one or two weeks Ziyāda nāl¹ to ek hi do hafte
ke liye ā jāo

I was in the very act of writing when he cried out. Mai likhā / thā ki kach bē
wāl

¹ Tālī/ lit. lowering.

² For "it" understood. Aor and pab are often ultimately omitted. T If it begins a clause is a correlative

I had no sooner finished writing than he cried out	Merā likhāñ hī thā ki wuk bol-ajhā
Probably no party has ever before had such good sport (lit. scarcely has any party had such good sport)	Shāyad hi quā shikār kar pārī ko nazīb huā ho
He is a murderer and worthy of death (killing)	Wuk hāñ hī hai qatl ke qābil hai
He has murdered three men.	Us ne tīn ādmī (or pl. ādmīyō) kā hāñ kar di hai.
Well I will let you off for your father's sake	Arākhāñ tumhāre bāp ke lih ke tum ko chhōṛ dē hū ¹
According to our religion, it is unlawful to drink wine	Mazhāb ke lih, ke shikāb pani ² karām hai
I won't do it not even if I be killed	Hai giā kām nahī karāga agarchī meri mār dē hi dē na pō ³
I then suspected that it was the chakkār who had stolen the watch	Tāb nahī chakā huā ki chakā-dār hī ne ghayē ch rā ⁴ (kopi ⁵)
Although I reasoned with him to my utmost still he would not listen	Hai ne us ko lākh ⁶ (or karār ⁶) samjhāyē magar us ne na māñ (or meri sh na-sunī)

The present tense is signified by the *present* future. The future tense would indicate a more remote time or an action depending on a condition.

¹ Chhōṛ is to release

Chakāñ, to steal = chakāñ karāñ

² As the word shikāb is expressed the kept the sign of a doubtful tense should properly be omitted.

³ Lakh 1,00,000 and karār 1,000 in each sentences give the idea of "although" and "a great deal."

The more medicine I take
the more ill I become

When you happen to come
again, bring your gun with
you.

When he becomes hungry he
will certainly eat it there is
no need for me to tell him

Jā jā dāwā s paṭā hā rā rā
bāwāṭi lāṭhāṭi jātā hā

(dagar or jād¹) kam gāhā phir
āo to apna bānāṭhā bāh nāṭh
lāṭe-āwā² (or lākar āwā)

Ja³ bhāṭhāṭi kōṭā wāḥ bhā hī
lēṭā mere kahn hī kṛī
cāṭhāṭi

LESSON 32

(a)—Chāḥi "because" begins a causal clause (periodic sentence) and has for its correlative is hī "therefore" a chāḥi tum sach bolē (s hī) mai tumhāṭ chāṭe-dāṭi hā ā rāṭi have told me the truth I'll let you off "

As a rule the causal clause should precede the principal clause. The causal clause however may follow the principal clause (loose sentence). In this case it is usually introduced by kyāḥi or is hī hī as māi kal shām ghār se aa-kiṭhā kyāḥi (or is hī hī) tumhārā utārā thā I did not get foot outside my house yesterday evening as I was expecting you "

Remark —Chāḥi may introduce a causal clause following the principal clause and kyāḥi and is hī hī may introduce a causal clause preceding the principal clause but this is considered inelegant

(b)—Kī hī hī kī wāṭe are vulgarly used for is hī etc "therefore" as māi shāṭe hī wāḥ mā jā wāḥ hī hī hī (for is hī hī) dāṭar se ā-ṭar thāṭi-gyā

¹ "If" is often as here idiomatically omitted.
² But hī hī hī hī

Jo kī for chālī is old.

(e)—As *kar kī* "inasmuch as, because" is not now much used; its place is taken by *stāhī* sometimes it means simply "because" and sometimes it gives an idea of excess as in *ar kar kī mai stāhī kar, jī jāl mai kī, jī jān nī-kar nālī* as I was much tired I was not able to do any work.

(d)—*Har-ān-kī* is "whereas although For *jā* "whereas" vide L. 35 (e) (2)

(e)—The conjunction *kī* "that" has many significations as may be seen from a study of the following —

(1) *MaTām kar, kī chor karā kar* it became known (that) who is the thief.¹

(2) *Maī guṇāh nālī karī kī Kṛpā se dārtā hī* I do not sin as because, I fear God." *Is sabab se mai bār bār pūchhā hī kī tum mujhe sach jawaab do* I repeatedly ask this as I want a truthful answer

(3) *Tāorī kī dūr gayā (hī kī gir gayā* "he went only a short distance when, before he fell

(4) *Maī nālī jāmā hī kī (or āyā or kī āyā) antise achhā kar jā bārī* "I do not know if" whether the result will be good or ill" indirect narration

(5) *Is kām ko chāhīe kī kī usko* do you want this book or that?

(6) *Us se machhāṅ ko ṭhōp dī kī merī muṣābilā karā kar sakīe hai?* "he gave a twist to his moustaches saying that" none could compare to him."

¹ In such sentences *kar* is a relative pronoun.

² Never after "If" when it means "whether" is *āyā* or *hī*.

³ There must be some indication in the clause to show that *kī* has this elliptical sense you could not, for instance say *meri pūr āyā jī mai nālī jī, āyā*.

(7) *Maḥi ka tumhāre ki naḥi kharīḥ ki tumhāre ki naḥi to*
āḥiḥ samānaḥ kartā hai "I alone am not praising you but
 rather *say* all the world is doing so

(8) *Maḥi is dar se ki mujhe koi dekh na-le darakhḥi ki āḥi mē*
chhup-gayā "for fear *lest* any one should see me I hid behind
 a tree."

(9) *Maḥi darakhḥi ki āḥi me chhup-gaya ki koi mujhe*
dekh na-le I hid behind a tree so that no one might see
 me "

(10) *Maḥi me irāda kiyaḥi ki* "C^halāḥ I thought of going
 (lit I made this intention that Let me go) "

(11) *Ḥuḥ āḍmi ki* (or *jo ki* or *joḥi parāḥi* *naḥi jānā*
āḍmā hai "the man *that* (who) cannot read is ignorant he
 is an ignorant man who cannot read = *jo āḍmi parāḥi naḥi*
jānā (naḥi) *āḍmā hai*

(12) *Maḥi khāḥ kḥi ki* (or *jo*) "I am glad that you
 have come in that you have come" *maḥi se bharī khāḥ-khāḥ*
ki ki (or *jo*) *maḥiḥ koi chāḥi* "you did a great service in
 putting down the rioters."

(13) *Maḥi apna rogḥ par khāḥi kḥi khāḥi rok-giyaḥi ki naḥi*
āḥiḥ bhāḥi aur chāḥi-bhāḥi gayaḥi "I remained standing as I was
 while he went and returned "

¹ *Ki* *barāḥ-khāḥi*

² For *moḥḥḥi* (or vulgarly *maḥi*) or *maḥi naḥi ki*

³ For *ki* "so that"

Direct narration.

⁴ *Ki* is not a relative pronoun; *naḥi* "he" is understood after it
 and *ki* really means "that (he)."

⁵ *J* *concl.* "if, moreover in that" this is not the rel. pron. *ja*.

⁶ Note that *khāḥi* is not inflected in such cases; simi-
 larly *āḥi* *kḥi* *giyaḥi* *giyaḥi* *giyaḥi* *giyaḥi*.

Remark — *Ki* is often pleonastic as in *ki jo jo ki* (vide L. 35 (b)) *ki āyā etc etc. qamā Kāndā ki ki māi tum se se baḥgā* " by God (I swear that) I won't speak to you "

(14) *Ek ādmā kī marā āchchhī ki tamām shahr kī* " is it better for one man to perish or (rather than) the whole city ? "

TABLE 53

(a) — <i>Ihṭiyar</i> m	Power authority liberty
<i>Qharar</i> sub. f and adv	Object in mind purpose motive also adv in short
<i>Is qharar se</i>	With this object in view
<i>Masṭab</i> m	Meaning explanation also = <i>qharar</i>
<i>Mardd</i> f	Object meaning desire
<i>Maqṣad</i> m	= <i>Qharar</i>
<i>Fāida</i> m	Use benefit interest on money
<i>Ḥud.</i> m	Interest on money
<i>Shukr</i> m	Thanks
<i>Munāsib</i> (with dat)	Fitting proper
<i>Agar</i> conj	If
<i>Agar na warna</i> conj	If not, otherwise.
<i>Agarchi</i> conj	Although
<i>Jo</i> rel pron	Which that
<i>Jo</i> adv	When
<i>Jo</i> conj	If in that, inasmuch

<i>Ki conj</i>	That in that inasmuch as because when whether if or = saying that more- over lest in order that while = of—ing also = who which
<i>Uat</i>	Lest (conj) not (prohib)
<i>Ayā</i>	Whether ?
<i>Pahle pahal</i>	First of all
<i>Zamāna m</i>	Time the world
<i>Ta'rif (t) f</i>	Praise (in writing = descrip- tion specification)
<i>Machā machāz f</i>	The moustache or mousta- chlos whiskers of cat, ti- ger etc
<i>Āf f</i>	Cover from view or storm, etc
<i>Fasād, m.</i>	Wickedness viciousness de- pravity disorder distur- bance mischief intrigue sedition discord.
<i>Fasādī m</i>	Mischievous seditious.
<i>Mu'ad m</i>	Mischievous seditious (man)
(b)—As you please	Apko iḥtiyār hai or āp ki iḥtiyār
I have no choice power in this matter	Is aur me merā iḥtiyār kuch nahi hai
He could not help laughing.	Be-iḥtiyār hāne lagā
His saḥm was not without a motive	Be-ghara saḥm nahi hai (or be-maṭlab or be-maqṣad I nt not be-murād)

You should give him his desire or help him to attain his object.	1 kī mārād pāre karni manā ab hai
I am much obliged under an obligation to you	Mai ap kō bahut munāfin hū or much par ap kō bahut ishān hai
Thanks to God	Khūdā kū shukr hai
He died at once (as he fell so ill that he had no time even to ask for water ¹)	Wah aiwā bimār parā ki jani hī na-māpā
May you die alone and helpless (a curse) ²	Tum aiw jāgah maro ki (pahā) ko: tumhā? panidenā ³ na milē
Thank you.	Taḥīm [vale L. 3. (f)].
He looks only to his own object he is selfish.	1 shi apni ki ghār (or maj lab or maqсад or fāida) par nazar hai
If you mean to come, come quickly	Jo iske ānā manzūr hai to jald ā
I was going along when suddenly I saw a snake	Mai rāste mē chālā pātā thā jo ⁴ (or ki) yak-ā-yak ⁵ ek sēp nazar ayā
Since you said in your letter you were coming why have you not come?	Tum ne jo ⁶ aise ko likhā thā ab kāt kyū na-āye?

¹ Dying people at the last generally ask for water
Devī, H. = dene-pān.

² J. here is the adv. "when" = jab. In Hindi 1-ā-ak.

³ Je here is a conj.

When I arrived there they all fled *Maī jo¹ khatī pahūchī mujhe dekhatar sab ke sab bhāg gaye*

This is the first time I have seen you to-day *Maī ne āj āp ko pahle pahal dekha*

(e) — (1) Masculine nouns ending in nasal *n* such as *banīyā* "gram-merchant" have often an alternative form in *ā*, as *banīyā*. Both forms are practically declined like *banī*. To decline the first form strike off the final nasal, decline the word like *banī* (or *banīyā*) and then restore the nasal. Thus gen. *banīyā* () *kā* etc. So too with *dhāṇā* or *dihāṇā* or *dihāṇ* smoke *rūṇā* or *reṇā* *m* "fine hair down

(2) Adjectives in *ā* nasalized as *bāyā* (also *bāyā*) left-hand, change the final syllable to *t* for all the oblique cases of the masculine, and for the noun pl. masc. as *bāṇā* *bāṇ* (he) *chale* go to the left " *bāṇā*-*dekhe* those on the right " The feminine is *-ī* as *ḥī* *phairī* [*ḥīḥ*] *hai* "to-day is the fifth of the month" *vide* Appendix A ()

(d) — (1) The final silent *ā* (in the Roman character transcribed in short *a*) of masculine nouns like *banda* (noun sing. and pl.) may or may not be inflected in the singular thus *bandā* or *banda* *kā*. The latter form is now usual in writing but in any case the noun is pronounced as though inflected. Note the inflection *banda-kā* *marhī* "a hen with chicks." The final *ā* is not inflected in Persian compounds as *zabān-i* *ruḥānī* *sal* () *ālī* () *ālī* "in the Urdu language"; *banda-kā* "infanticide." Such forms as *ālī-dār* *ḥāṣṣe* (for *ālī-dār*) *ālī* *ālī* are vulgar. The final *ā* is *i* course dropped before the formative *-s* of the plural as: *bandā* *ḥāṣṣe* "of slaves."

Remark. — The final *ā* of Hindi masculine nouns is however inflected in such compounds as *paṭṭā-kā* "fence"; *lāṛe-kā* "doer"; *ālī-kā* *ālī* "those on the left."

(2) In masculines in *-ya* the *y* may optionally be changed to *ka* as *paṭṭā* (*ālī*) *ka* "leg or foot (of an animal or inanimate thing)" pl. *paṭṭā* (*ālī*) or *paṭṭā* (*ālī*); *ālī* "shade" acc. *ālī* or *ālī* *ka*

¹ *J* here is the adv. "when" = *jab*

² An alternative form for the sing. is *ram* *m*.

(k)—A few Hindi feminines in -iyā (properly diminutives) form the plural by adding a nasal n, as *chīrīyā* "small bird" pl. *chīrīyān*¹ gen. pl. *chīrīyāṅ* &c. So too *rasūfīyā* (dim. of *rasūf* "woman" or "widow" but in Urdu generally "prostitute"); *ḥīkīyā* "a small box" *gurīyā* "a doll" *ḥīlīyā* "a hen pullet (and contemptuously a fat flapper)"; *burhīyā*² "an old woman" *phīrīyā* "a small bowl or a pincup" (These nouns being feminines do not inflect in the singular).

(i)—*Māṭī* "mother" also "small-pox" has in Urdu the regular plural *matīyā*, but in Hindi, *matī* is also used as the plural *Ghaṭī*, "a dense cloud," has as a plural *ghaṭīyā* or *ghaṭīyāṅ*.

(j)—(1) Feminines in *ā* or *ī* form the plural like those in *i* by adding *ḥ* as *āṭhī* or *āṭhī* "a maan" pl. *āṭhīḥ*.

(2) The nom. pl. of *parī* is *parīḥ* rarely *parīyā*³ but an alternative form *parīyā* is regular.

(k)—Dissyllables remain so in the plural as *paṇḍī* "place" pl. *paṇḍīyā*⁴ *ḥīlīyā* (and not *ḥīlīyāṅ*) *bahīn* or *bahīnī* "sister" pl. *bahīn* *maṣṣar* m. "the Indian crocodile" gen. pl. *maṣṣarīyāṅ* &c. So too *ḥarīf* "side direction," pl. *ḥarīfīyā*.

¹ Also the pl. of *chīrī* "a bee-sparrow"

² *Burhīyā* can also be the pl. of *burhī* "an old woman" Sir George Grierson writes "As a general rule both in Hindi and Urdu the antepenultimate of a word must be short. Hence *burhīyā* not *burhīyāṅ*; *burhī* pl. *burhīyā*." Vide also L. i (b) foot note

³ "Mother" an epithet of Pārvatī, Durgā or Devī, the wife of Śiva the patroness of thieves and the goddess of small pox.

⁴ Note the shortening of the final *ā* in the plural vide L. 59 (e) () In Urdu this cannot always be indicated in writing; *parīḥ* etc. is written (*پریہ*)

⁵ Note too that the Preterite of *milānā* is *milā* and not *milāyā* as might be expected) and the adjective from *fanam* is *fanamī*.

⁶ The Urd. plural is rarely used.

LESSON 51

THE INFINITIVE

(a)—(1) The Infinitive is both a verb and a substantive masculine. As a substantive it can be used in any case. It is occasionally used in the plural. *vide* Lesson 55 (c)

In *Aratī la mārūd acchālā nālī hai* it is improper to beat a¹ woman. It is a verb as it governs *aratī* in the accusative and the infinitive or the whole phrase is the subject to *hai* in *aratī hū mārūd acchālā nālī* it is obviously a noun similarly too in the phrase *marne ke waqt tak* till the time of dying till death. If an infinitive is coupled with a noun both forming either the subject or the object, (without *ko*) of a verb the infinitive usually agrees with the noun as *gharī bolne acchālā nālī (hai)* it is not good to be *us kī bōl parhāi bolne pasand karī hai* he is fond of reading

(2) If the object have *ko* the infinitive is always masculine as *la kī bōl ko parhāi manāhīl hai = yā kī bōl parhāi? manāhīl hai = la kī bōl hū parhāi manāhīl hai*

(3) A transitive Infinitive is sometimes used in an intransitive sense as *Ab us kī dīa dīdī kī nakā beṛa bīyāh ke jū-rūhī hai* "the day has now arrived when his son is going to be married" *vide* L. 38 (c)

(3)—In Delhi, it is obligatory to make the infinitive agree with the noun but in Lucknow the 6th verb only is made to agree with the noun as *maghe kī bōl parhāi hai* which seems absurd.

(c)—If several infinitives are the subject of one verb the verb agrees with the last

¹ *Vide* (d)

² But in Lucknow *kī bōl parhāi* would be preferred.

(d)—In a (2) it was shown that the post position *ko* destroys the concord of the infinitive. A similar rule holds good in the case of adjectives thus *gāri¹ khaṛi karo* "stop the carriage" but *gāri ko khaṛā karo* again *gāri khaṛi karni acchakhi nahī*. Vide also L. 32 (i)

(e)—The infinitive is also a noun (in the Nom.) in such expressions as *maṛhe kahī jānā hai* "I have to go somewhere I have an appointment" *tum ko jānā loṅā* (or *parogā*) "you must go" *usko jānā chāhiye* "he ought to go"

(f)—The infinitive is also an imperative *future* if used for present time. It is polite but not respectful. It is either preceded by *na* (vulgarly *nah*) in the negative or followed by *nahī*. Vide also L. 32 (d)

(g)—The infinitive with *ko* is equivalent to the noun of agency in its future sense as *mai kalā jāne ko hū* "I intend to go there" = *mai kalā jāne-udā hū* "I am about to go there" *kalā kalā jāne ka thā lekin na-payā* "he intended to go there but changed his mind". It also means "to be about to" as *marne ko hū* vide p. 162 note 1. Eg. Tr. H.S., Part III.

(h)—(1) The infinitive is idiomatically used in such phrases as *kamālā bahādurī kō kyī bahā* "what can one say of your valour how can one praise it enough!" vide L. 50 (ā) *merū kalā jānā thā ki kalā mar-payā* "he died as soon as I got there"

(2)—It is also colloquially used for the Aorist as a kind of correlative to another infinitive used as an imperative as *jo chāhiye (for chāhi) so karā* "do as you please."

(3)—In the two examples, *ruṭiyā ko hai jūai akai hai* "one can keep money in one purse" and *gāi kī an-kai hī hai* "this is an impossibility" the infinitives are colloquially used for the noun of agency.

¹ Note that though definite there is no *ka*. Lesson 12 (r)

(i)—It is inflected before verbs of motion, as *mai āp ka bāg dekhnē ko* (or *ke wāle*) *āyā hā* I have come to see your garden. *maihe mārne* (ko) *dhayā* = he threatened to beat me. It is also inflected before the verbs *denā pānā lagnā* rule 1. 18 (a) and before *khnā* to order and vulgarly before *chāhnā*.

(j)—The Present and Past Participles can be used as (i) nouns; () infinitives; and (iii) adjectives.

(i) *As nouns* —

He awoke me from sleep from sleeping	<i>Mujhe soke se jagāyā.</i>
To a drowning man, the support of a straw is ample	<i>Dhūle ko tākā'īl hā (māhūrā) bāhū hā</i>
By order	<i>Kahē se</i>
Mind my words, believe what I said (or am about to say).	<i>Mā'ī bāhū mān</i>
His messenger	<i>U' lā bhayā hū.</i>
A band of the defeated	<i>Hārīmāi khū, hū, khū khū gureh</i>

(ii) *As infinitives* —

Immediately on hearing this.	<i>Yānē lē āch (mānā lē āch mē ā).</i>
Why have you come so late when so much of the night has passed?	<i>Kyā' (lā) rā' pē ā [yā] tām ā?</i>
I rose three hours (one watch) after daylight.	<i>Pahar dē chāhē [yā] āhā.</i>

(iii) *As adjectives* :—

A speaking Ekmanā a life-like picture.	<i>Mā'ī se bāhū ā l' mār</i>
Congeaed blood.	<i>Jamā ā ā khā.</i>

1 The Participles (and the cases where *hū* can be omitted and inserted) are fully dealt with in *Hindustani Stumbling-Blocks*.

<i>Iskhez-pūr</i> adj and subs	One who shuns altogether one who control his pas- sions
<i>qhay</i> Ar f (the Hindu stanī pl. not used)	A thing
(c)—It is difficult to have all the maps (or forms) ready by to-morrow	<i>Qab naqshē kīl tak kīyār kōnē</i> <i>mushkīl hai</i>
It is difficult to have the book ready by to-morrow	<i>Kitāb lāl tak kīyār kōnē mush-</i> <i>kīl hai</i>
There is no fear he will come	<i>Us dē āne bē khatā andeśā</i> (or <i>far</i>) <i>nahī hai</i>
There is no hope at all of his getting well.	<i>Uske achchhē hone kī kuchh</i> <i>bhī ummed nahī</i>
It is difficult to remember so many words.	<i>Itne lafz yād karne¹ mushkīl</i> <i>hai</i>
I must first finish this	<i>Mujhe pahle usko tamām karne²</i> <i>chāhīye</i>
I told him, ordered him to go there but he did not listen in the least	<i>Mai us se us wālā jāne kō</i> <i>kahā lekin usne ek mīnā³</i>
It is better to die than to live such a miserable life	<i>Jise bure jāne se kō marne⁴</i> <i>achchhā hai.</i>
A man should not turn him- self into a woman.	<i>Mard kō aurāt banne⁴ se</i> <i>chāhīye</i>

¹ The Arabic plural *ankhī* is used by the literate

² Though *yād* by itself is transitive the compound verb *yād karne* is intransitive

³ Feminine to agree with *bēt* understood.

⁴ Not heard because the logical subject is *mard*.

The wall on this side should be less in height	<i>Is paraf ki dīwār ūchā mē kam honi chāhiye</i>
The doors on both sides are better shut	<i>Donā paraf ke darwāze band hone bīhtar hai</i>
Service is mere slavery	<i>Yaukharī karnī aur kīsi kō ghū lam dānā barūdār hai ¹</i>
Wine, gaming, and women ruin a man.	<i>Sharāb pīnī jūā khelānā aur burī aurāt ki sukhat mē baithna insān kō tabāh kar detā hai</i>
She abstains from wine drink- ing.	<i>Sharāb pīnī se parhīz karta hai</i>
I am going to feed	<i>Māī mē khānē jāyē hē</i>
One can't keep money	<i>Rūpiya to ānī jānī aīkī hai ²</i>
This is an impossibility	<i>Yih an-honi hāī hai ³</i>
This sick man is not expected to live	<i>Is bīmār kō moyālā achchhā nāpār nahī ātā</i>
I am not allowed to eat beef (by Doctor's orders) also I never take it	<i>Mujhe gū, se ke govt se parhī hai</i>
Death is better than this	<i>Maut ānī (or maut kī ānī) : se bīhtar ⁴ hai</i>
They began to throw many huge stones at the boats.	<i>Bare bare pathar khatiyō ki fārf phāṭnā shuru kīye ⁵</i>

¹ If *donā* were inserted after *karnī* the verb would be *hai* plural and not *hai*.

² Idioms, for *hac-fānē-wālī* and *na-hac-wālī*.

³ *Yih* is the Persian comparative.

Kīye plural as the object *pathar phāṭnā* is plural.

(d)—The Conjunctive Participle¹ indicates that one act completed before another as *usar hā kar kakhā* he was laughingly i.e. he first laughed and then said. The Past Participle (of transitive verbs always inflected)² indicates *state* while the Present Participle (uninflected)³ indicates *act doing* thus *pagṛī bādh-har agā* he put on his pagṛī and then came. *Pagṛī bādh* (kṛ, ṛ) āyā he came with his pagṛī on his head. *Pagṛī bādhā* (kṛ, ā) āyā he arrived bringing on his pagṛī as he came.

(2) The Past Participles of transitive verbs can be combined with any tense of the verb to be and become

The Past Participles of a few *intransitive* verbs only the indicate *state* can be so combined. Amongst the latter a *bāṣhā* kṛ, ā (hā etc. *soyā* kṛ, ā *prā* kṛ, ā) *leṭā* (kṛ, ā) *kyā* (kṛ, ā). If the (kṛ, ā) of these last verbs be omitted they may be either the compounds of the Past Participles and *hows* or else the simple Perfect and Pluperfect tenses etc. *bāṣhā* hā and *bāṣhā* (hā) may therefore mean he is sitting (is seated) and he was sitting (was seated) or else "he has sat" and he had sat. (The Participles are fully dealt with in Hindustani Stumbling Blocks). Vide also I 63.

LESSON 56

(a)—*Azānā* f

The Muslim public prayer
(which is a kind of liturgy)

¹ Passive not used, vide Stumbling-Blocks. For repetition of Coc Part. vide L. 23 (g) foot note.

² Note that the Past Part. of transitive verbs is shown (adverbially) inflected for all genders and numbers.

³ Note the Pres. Part. agrees with its subject, except when repeated as in L. 48 (a) (3).

Pañj-kṛatī namā.

Prayer at the five stated
times the prayer five times
a day

Ṭamar pañhāṣi (or aṭṭā k)
Ṭamāṣi adj

To pray

Punctual in prayer hence re-
ligious

Durā f

A blessing prayer in the
Christian sense

Durā denā

To bestow a blessing on

Durā karnā or mālgnā

To pray

Bad-durā (karna or denā) f

A curse

Markām (Ar p p from rūkm)

(*Lat patied blessed*) Late de-
ceased (generally added
to the names of deceased
Muslim but not to those of
Hindus)

Mutakarrif

Deceased (used for non Mus-
lims).

Ṭayyā ānā or kōnā

To believe be believed
feel certain

Ṭibār m

Trust reliance confidence

Ṭibār maktub

Tru ted trustworthy (
person a clock, etc) au-
thentic

Ṭapatnā intr

To drip leak from above to
throb (of a wound)

Ṭayy anba and adj

A girth tight narrow

Ṭayyā ' m.

A defile or pass

Tang i	Strait narrowness tight new security want; stringency a large sack.
Tang karā	To contract make narrow etc etc put pressure on worry harass oppress.
Tang ānā	Be distressed in difficulty
Ṭaṭ m.	Hall
Ṭaṭ m	Justice
Ṭaṭ Ar part	Just an umpire a court munsiff or under sub- judge
Ṭaṭi k	No justice to umpire
Ṭāḍ Ar m.	bather
Ṭāḍ Ar i	Mother
Sab chiz	Everything
Sab chizā	All the things
Ḫāḍ m.	A landing place a Hindu bathing place in a river a place on the river bank whence water can be drawn a ferry
Ḫāḍ H. i	A defile pass.
Ḫāḍ H. m.	Deficiency low.
Ṭāḍ l.	Sleep
Ḫaḍāḍ	To wake up be alert.
Ḫaḍāḍ-payna	To start out of sleep (sud- denly)

Sārī f	Punishment
Bachhārū m	Calf
Bachhērū	Colt
Bachhēr	Filly

(b)—A compound of two nouns of different genders usually follows the gender of the second as *ārūm-jakab* f being fond of ease *shākūr-pāk* f hunting-ground *ab-o kanoū* f "climate"

Sarkār f follows the gender of *kutūmal* though both its compounds are masculine

Qibla-pāk in the sense of the direction faced in prayer is fem, according to the above rule but in the sense of father it is masculine

There seems to be no good reason why *pāḥ-pāk* rank dignity and *khār-pāk* "royal tent pavilion" should be masculine

Gul o gul or *gul-gul* conversation is fem. though the second noun is masculine (and the first fem.)

(c)—The first tendency of the verb is to agree with the masculine or more worthy gender as *laykē laykēḍ khel-rake* *kāī* the children boys and girls are playing together *amī aur bakrāḍ ek aūk charē* the "the bull and the she-goats were grazing together" (compare L. 20 (g))

Remark—In this example the *amī* is by far the more important animal hence the verb though plural is masculine

(d)—There is also a second tendency of the verb to agree for the sake of euphony with the last subject and in the case of inanimate nouns or animals of equal value it generally does so agree as *ab kharū aur jagrē bhāḍē* the

LESSON 38

(a)—When several roots infinitives or participles follow one another in the same construction the finite verb is expressed with the last only as *usā mukha āne jāne detā hai* he allows me to come and go *jab usā sab kuchā khā pa ga,* "when they had eaten and drunk up everything

(b)—The conjunction *and* is frequently omitted between two nouns, as *ekā nich. f* (and adj.) *ups* and *downs* vicissitudes, *pros* and *cons* " *garm-sard* (or *garm o sard*) *m.* (and adj.) the *ups* and *downs* of life [This question of *Asyndeton* is more fully dealt with in *Stumbling Blocks*].

(c)—Boys and girls.	<i>Layke larkiyō</i>
Big and little alike refused to agree	<i>Chhotē baryō sab ne bahā ki yah manzūr nahī</i>
Milk and sugar	<i>Dūdā shakar</i>
The old man had barely said this, when he expired	<i>Itnā hī kahne pādī ki bērk ki pāx nikal-pāī</i> ¹
(d)—I have come to see your <i>gushak</i> .	<i>Ap ki bās ko dekhne² ayā hū</i>
I am about to die	<i>Ab mai marne wālā hū</i>
The late (also the dying) Raja	<i>Marne-wālā Rājā</i>
Tell me its advantages and disadvantages.	<i>Is ki burāī bhālāī batāo</i>
This a very up and down billy country	<i>Is mulk mē chāphā, vtrāī ka hai hai</i>

¹ Note the position of *bērk* and the change of subject. Such a construction though wrong in English is not so in Urdu.

² After *dekhne* the *ko* could not be inserted as it occurs already after the direct object *hāi ko*. Vide L. 54 (i).

Alas how full of good qualities was our late friend	Āh marnē wile ¹ mā kyī kyī हह भयलै लै /
He has written to a friend in Rawalpindi.	Apne ek dost ko Rawalpindi [to ²] l̥hāñ / khā hai
If I hear anything about the pension I'll tell you.	Pension lē hāl kuchh ma lum kṛ to ³ lakṣṇā
This has just happened	Yih wāḥ kṛ ā hai
When you have yourself seen them eating (or if you yourself see them eating) you will believe it (or allow I am right)	Ap khud mātē khāte kṛ deth N tih to wāḥ
Well if I cannot manage to travel (for pleasure) I cannot,	Khar apor mair-o-apor nu yasur nāl nā-wāḥ
If not half an anna, well an anna	Āḥ ānā nā-wāḥ el ānā wāḥ
Come if you mean to	Ā o to ā, o
Eat it or leave you will get nothing else	Khā, o to khā, o yih kām dete hāl
Stay or not, but I'm going	Raho to raho magar kām fāte hāl
If you have anything to say say it I can't wait	Bolo to bolo nāl to kām fāte hāl
Just listen to me	Bṛno to wāḥ

¹ In these khoms marnē-wāḥ = "the one destined to die (and who has died)"

² Not *l̥hāñ* pināñi ha.

³ Here the correlative *to* clearly indicates that an *apor* is understood.

Well do it (or just let me see you do it)	<i>Kar to sah;</i>
All, big and little and that they agreed to it	<i>Chhoṛe bṛṛḍ¹ sūb us kākā ki yā thik hai</i>
You'd better call me names.	<i>Gāṭi do to sah;</i>
Pray open it	<i>Kholo to sah;</i>
Ah you just see how I'll thrash you	<i>Dekho to sah; ham kṛnā mār māris hai</i>
Come on if you dare or well just come here	<i>Āo to sah;</i>
If a corpse has already got 100 maunds of earth on top of it let it have 0 more (= a well be hanged for a sheep as for a lamb)	<i>Jahā munde par saṁ mata mīṭī kaḥā mṁ mata aur saḥī = Jahā ek kaṁār dīgā hai ek kaṁār ek sah;</i>
Let us suppose that the earth is round—why suppose?— say rather it is round	<i>Dṁyāḥ gōl sah;—sah; le² kyā mṁ us f—yā kahō ki gōl hai</i>
"If you won't be my lover well some one else will if some else won't then some one else will."	<i>"Tum naḥī aur sah; aur naḥī aur sah; "</i>
We must love some one "may Farangi Mahall prosper!"	<i>Dīl laṅgā-ṭeṅge Farangī Ma hall² āḥād rāhe."</i>

¹ Note that *chhoṛe* is inflected but that the formative *-s* is added to the second word only

Mānī mā'ne or *mā'ne* etc. pl. masculine

² *Farangī Mahall* in Lucknow; its women have or had a reputation for immorality

The little life there was left in me left my body	<i>Raḥi aahi j̄in qūṭh se uikol ga,</i>
The little money I had left was also spent	<i>Paḥḍ aḥa rūpiya bhī k̄harch ho-gayḍ</i>
Play fair and don't hit so hard	<i>Zor se marne kī nahī nahī</i>
I come and go here frequently	<i>Mai yāhḍ āyḍ j̄iyi kartḍ hū</i>
Play fair and don't help him (to an onlooker assisting an opponent at chess etc.)	<i>Balāne kī nahī nahī</i>
Come you must not ask out- side help play fair	<i>4urḍ se p̄cāḥne kī nahī nahī</i>
I am living beyond my in- come	<i>K̄harch āmadanī se z̄iyḍi hai</i>
Dawson's boots are not im- ported now are not kept in the shops	<i>Āj kī Dāwson¹ ke j̄ūte kī āwan dast nahī hai</i>
He is sulky with me that's why he won't come to see me.	<i>Wah mujh se rūḥḍ² hui hai jabhī³ wah mujh se milne nahī dīḍ</i>
I began to do this as early as six that's how it is finished by now	<i>Āj mas aḥe kī baṣe se yah kām karne lagḍ j̄ūḍ i ur̄qṭ tak p̄rū huḍ</i>
I went before he had even arrived.	<i>Wah āyḍ bhī na-tha jabhī mal chāḍ-gayḍ</i>

¹ A brand of boots much in vogue

² Rūḥḍ sp. of equals or of children the word contains an idea of familiarity

³ Jabhī not so idiomatic.

What comparison is there (or
can there be) between us
two ?

It is nearly finished *Tkopi dāqi hai*

He nearly fell off his horse *Vandit thā ki ghore par se gir
jā, e¹*

LESSON 59

(a)— <i>Balki</i> (enhansive conj.)	Moreover <i>nav</i> rather
<i>Magar lekin</i> (exceptive conj.)	But
<i>Sivā</i> or <i>sivā, e</i> , prep and adv	With the exception of <i>be sides</i> .
<i>Alāva</i> prep and adv	Besides, in addition to
<i>Age</i> prep and adv	In front of before (time or place) in comparison with
<i>Sāma</i> prep	In front of, opposite in com- parison with
(— <i>ki</i>) <i>subat</i> f. suba. and prep	Regarding with reference to compared with relation connection comparison ratio proportion relation- ship by marriage betroth- al.
— <i>ke bi-sibat</i> m. (and f.) prep	In comparison to
<i>Itihā</i> f	Information report
<i>Itihā d nā</i>	To inform report.

¹ A good example of Anadotum. ² Compare *ample* in L. 48 (f.)

<i>Ilāhī nāmā m</i>	A written report
<i>Muḥallā' k</i>	To inform
<i>Goyā conj and adv</i>	As if as though so to speak
<i>Ap kī pron adj</i>	Own special personal private unofficial
<i>Ḍhīr ad] and nām</i>	Other strange different changed for the worse foreign another person an outsider stranger
<i>Begūna adj</i>	Strange belonging to outside of unfamiliar appearance
<i>Bahar kī</i>	Of outside strange not of the house also outer
<i>Afṣān or ghūr mulk</i>	A foreigner
<i>Bāshīdā m</i>	An inhabitant a dweller of a town or country (not of a house)
<i>Rahās-wāḍī</i>	An inhabitant a dweller of a town or country and also of a house
<i>Ba P.,¹ prep</i>	} Without
<i>Bīnā or bīn¹ H prep</i>	
<i>Ba-ghīr prep</i>	Without
<i>Manīd, f¹ prep</i>	Like resembling
<i>Bābat, f prep.</i>	Concerning

¹ Ba precedes the noun and bīn either precedes or follows the noun neither needs the post-position. Vide Gram. Notes VII (f).

If it precedes its noun it is masculine

Taraf f., prep

Direction towards

Jānib f. prep

Do do

Tarāh f. prep

Manner like

Wārā (in the Panjab wārā) prep

On this side of on the near side of.

Pārā prep

On the far side of

Wārī parā/

On the near side

Pārī parā/

On the far side

Zamān se lekar āsmān tak

From (beginning from) the earth to the sky

Chhōr kar or chhōr ke conj

Except omitting leaving out

part and prep

Chhōr

Let alone not to speak of

(b) — (1) *Except and besides* "all came except Zakī" *sab āe magar (or lekin) Zaid nahī āyā = Zaid ke sīwā sab āe* or *Zaid chhōr ke sab āe* In negative sentences the thing excepted is sometimes totally different in kind from the general term as *us jangal mē mān se jānwarō ke sīwā kīn adma kī* *hall na-dekhī* "in that jungle with the exception of animals I saw no human form" Idiomatically this is correct but logically ridiculous. *Me se gām ke sīwā kabhī rūkht na dekhī* with the exception of grief I had no pleasure! (= I had all grief and no pleasure")

(*) *Besides* "I have other books besides these" *in kīwābō ke alawa (or wranglī sīwā) mere pīs aur kīwābō hī hī* I have no other book except (or besides) these *in kīwābō ke sīwā (or alawa) mere pīs ko, kīwābō nahī*

1. This idiom has its origin in a confusion of thought as even a native could not say "all the fish that except the elephant"

(c)—(1) Most Persian and Arabic masculine nouns in -ā and certain Hindi nouns denoting relationship titles and professions are exceptions as regards declension i.e. they do not inflect in the singular or in the nom. pl. Ex. *ḍaryā* m P river and sea" *ḍīnā* P wise a wise man" *paḥlā* m Ar desert" *chachā* m H paternal uncle" *būkhā* H P (ditto¹) *ḥāṭh* H P school master (also a title of respect) *rājā* H "a raja" *pitā* S father *dātā* S "giver" *devā* or *devā* S a Hindu deity"

(2)—*Dādā* H a paternal grandfather an elder brother may or may not be inflected

(3)—*Rājā* n in Urdu written *rājā* and hence occasionally inflected². The plural is usually *rājā* too but too *ḥāṭh* is often written *ḥāṭh*. Vide also page 3

(4)—*ḥaṣa* m P "intoxication" and *ḥāṣā* m event are declined like *ḥāṭh*

(5)—Masculines in ā or -o as *bichāḥ* (also *bichāḥ* ā and *bichāḥ* n) "scorpion" *baḥ* (or *baḥ* ā or *baḥ* o) bad ger are practically declined like *ḥāṭh* but see (7). No too are masculines in -ā such as *moḥ* m. pearl" *kāḥ* elephānt *bāḥ* brother *ḥāṭh* a Hindu gardener *dhōḥ* Hindu washerman" these merely insert a euphonic y in the oblique cases plural, as *ḥāḥyā* ā Vide also p 2 (c)

(6)—*Bāḥ* has a vocative *bāḥyā* (bā) and *ḥāḥ* a vocative *ḥāḥyā* (ḥā) and *bāḥ* a vocative *bāḥyā* (bā) or *bāḥ* or *bāḥyā*.

¹ But in Urdu generally used in the Persian sense an old slave an elder brother

² It is never inflected in Hindi

³ From the Arabic *ḥāṣ* or *ḥāṣ*

⁴ From the Arabic *ḥāṣ* (ḥāṣ) "that which happened."

⁵ *ḥāṣ* is good vocative in Ujhar and Oudh but not in Delhi.

Its object is either in the inflected genitive or the accusative as *mere uslo* (or *uske*) *dekhte hī* *usā usā-baishā* "as soon as I saw him he sat up." Occasionally the *hī* is omitted as *hajr hote [hī] usā rukhāt kuaī* he left as soon as it was dawn.

LESSON 60

(a)—Two post positions sometimes follow the same substantive as *ghor par se girā* he fell off his horse (*lit* from on his horse) " *Ghar mē subh. 1* or *ghar ke log subh. m* is a polite term for wife *mere ghar mē se kahā = mere ghar ke log se kahā = my wife said.*"

Post-positions are sometimes omitted as *tumhārē hāth* at your hands *tumhārē jagah* in your place *us ke ālām* (a letter) addressed to him.

(b)—*Tak* meaning "even" is not a post position as *ghor tak* (not *ghor se tak*) *usā mānjid thā* even the horse was there *Usā se mahūn mē kahē tak hoyē usā se shahr tak mē nahī (= se shahr mē bhī nahī)* set aside his being in this house he is not even in this town *ek bāzarkā chāhī pachā rūpas tak hī le-lo* buy a bangle of not more than 40 or 50 rupees in value."

(c)—*Balki* is enclausal it means "but" it always occurs after a negative clause as *I didn't beat the boy but¹ (rather) your servant did* *mai se layke lo nahī mārā balki tumhārē ambar se mārā.*

Note the following — *Mai khā nahī thā āpā balki mē khā āpā* "I won't eat the (or a) plantain I'll eat the (or a) mango, (said by a child who has been refused the mangoe *balki* is used here as the conjunction understood is enclausal and not exceptive) but *mai khā nahī thā āpā magar mē*

¹ For "but" in such sentences beginners generally write *magar*

kāhā āgā "I'll take a mango please not a plantain (by a person offered a choice)

When but means instead of It must be rendered *ba/kā* I'de Footnote page 53

(d)—(1) Some prepositions are feminine and require *kī* before them as *pārāb kī farā/* towards the east If however they precede their substantives they require *ke* as *farā/ uske*

(2)—The following prepositions are feminine Hindi or towards (= *farā/*) *forā/* in place of Persian *bābā/* concerning" *zabān* from the tongue or mouth of " *ba-jihāt* "by means of" *ba-dawā/* "by means of" (for *favoured things only except ironically) Arabic farā/* towards in the direction of *khāfir* for the sake of" *marfā/* by means of" *nibā/* with reference to in comparison with

(e)—(1) The prepositions *badle* instead" *kaarā/* in the charge of" *amā/* "in the security of" *arī/* by means of are inflected nouns with a post position understood With *parā/* and with *āzā/* by the hand of the post position is sometimes used

(2)—Similarly in such expressions as *uske goṛ kag* he was hit by a bullet" *ghoṛ ne uske kāl mārī* the mare kicked him *bul ne uske āg mārī* the bullock gored him" the words *badān m?* or *badān par* are understood I'de also L. 20 (c)

(f)—Masculine nouns in *-ā* often have a diminutive form in *-ā* as *patā/ m.* "a big leaf," *patā/ l* "a small leaf."

¹ *Jihāt* and *dawā/* are Ar. m. (from Urdu) with the Persian preposition *ba* prefixed. *Ba-dawā/* lit. by the good fortune of."

² *Kī* is *āzā/* broken to sell to a person" *āzā/ ān* or *layā/* to come to hand."

The Persian suffix *chā* is also used to form diminutives as *ṣundūq m.* a large box " *ṣundūq-chā m.* " a small box " *ṣundūq-chī f H.* " is a still smaller box " a casket "

(g)—Take one out of these	<i>Is mā se ek le-ḏo</i>
The money kept in this box is missing	<i>Is bahar mē lā rūṣiya qum ho-gaya</i>
I have searched the newspapers from now up to four or five months back	<i>Chār pāch mahīne tak ke aḥbar dekh-ḥiye</i>
These are my own private property	<i>Ish chiz merī mē kī hai</i>
For my own special riding	<i>Mere mē ke mardān ke liye</i>
There is no outsider stranger here.	<i>Yahāḥ ghair ādmī nahī hai</i>
A foreigner	<i>(ghair mulk kī ādmī</i>
Who is it? Some stranger	<i>kaun hai? Kōs bāhar kī ādmī hai</i>
"This belongs to some one else, it is not mine or belongs to some one else not of the household	<i>Ish begūna māil hai</i>
You appear to be a stranger to me I don't think I know you.	<i>Tumhārī ṣūrat begūna mā lūm hoī hai</i>
I mean to read (or to come etc.) as far as this.	<i>Mujh ko yahāḥ tak hā urāda hai</i>
Thus far and no farther	<i>Mujh ko yahāḥ tak lā urāda hai</i>
Water out of this.	<i>Is mā kī pānī</i>
From 10 A.M. to 6 P.M.	<i>Fajar ke das baje se lekar aḥm ke chha baje tak.</i>
If I cannot dwell near them never mind.	<i>Ḥāḥ rahnāḥ pās rahnā nahī hai na nahī</i>

All the servants with the ex-
ception of you are sound
rels

Terū ko chhoy-kar sab mīnkar
namak-kardm hai

Cut down every other tree

Ek chhoy-kar dāre darāhī ko
kāl-dālo

Not one but ten rats came out
of the hole let alone one
ten rats came out of the
hole

Ek chhoy (not chhoy-ke) das
chāhe bil se nikle

He (or I etc.) would rather go
to prison than pay the fine

Quid me jānā manzūr hai lekin
jurmāna denā qorbān nahī

Call him a thief—call him
rather a robber

Chor kyā balki rōh to qātkū
hai

I slave I don't consider him
I consider him my son

Qānām kyā māl to us ko kehā
samajhū bē

Forgot you say? Why you
willfully disobeyed me!

Bhālnā kyā us q balhī jā
bējhkar tam us mēra kahī
m-mānā

Rascal you call him? call
him a regular devil

Pūjī kyā? yā krah ye ki pakb
shāifū hai

As soon as he saw me the
thief went off like a shot

Mujhe dekhte hi chor bhāg
kharā huā

The young man was very
pleased at seeing him.

Juān vadē (or vadē) d khile
hi khush huā

have eaten Your Honour's
salt (I am your servant and
under obligation to be
loyal)

Huār kī usmat khāyī hai

He made up his mind to take
them somehow or other
for himself

Dīl mē shūn-tī! kī kūs dārb
se nahī! Jēnī chāh ye

! Feminine ! — — —
agree with his understanding. All Direct Narration.

The master stopped the rich man's son (as he was going out of the door)	U stād ne amīr ke lāṅke ko rok liyā ¹
He dashed the stone forcibly on his head.	Ṣar par patthar de-marā ²
No sooner had the schoolmaster touched the stone than, by God's decree a cobra issued from underneath it and coiled round his hands	I stād ne abhī patthar ko hāth lagāyē hī thā Lī Kṛṣṇē ke hukm se ek kālā āṇṇ patthar ke niche se nikal-kar us ke hāthō me li-paī-gayā
There is a village quite close go straight on to that place	Ṣar hī gāṇḍ hai kachā chāl-chālō
He respectfully saluted	Adab se salām kiya
Uṣā ājina se bṛhna lagā	— Uṣ ne 'ājina se bṛhna shuru kiya

LESSON 61

(a)— It is a long time since I saw you the Urdu idiom is
 "It is a long time since I did not see you Māī ne bahut dīn
 se āṇ ko māī dekhā (hai ?) = āṇ ko dekhe hū, bahut dīn hū."

(b)— *Jab* when and *jab tak* "until" are not followed by a past tense unless the verb in the Apodosis and Protasis (*janē aur shay*) are both in past time. "When he has gone I will inform you" *Is jab wā jā-chukē ho māī tumhāṛe khabar karīgāī*. If however the second clause is in the Imperative the first must be in the Aorist or Present Subjunctive as *Jab wā jā-chukē mujhe khabar do* "tell me when he goes, or has gone" *Vide L. 38 (b)*

Ṣar-hī stopped the boy near himself

Māī here gives the idea of force and not of impropriety

Better with *hai*.

(c)—(1) Adjectives are used as adverbs as *Wah barā*
amhās kahā he was badly wounded *ghorī acchhās pās*
hai the mare goes well *Dillī ki zabān ko acchhāī kahi*
hai they speak well of the Delhi dialect

(2) In *acch acchhāī pās* (or *asī* etc.) *hai* she
 sings (or sows etc.) well "the cognate infinitive *pānā* (or
and etc.) is understood and *acch hā* agrees with it

(3) Examples of adverbs *Dia ko* by day *ādīs rāt ko*
 at midnight *ākhir ko* at last *hārō parā* on all
ies har parā in every way *his parā* in
at manner! *sin sāl* for the last three years *ā*
and or is *diā mā* now-a-days in these days *kaqī pā*
 in time *he mahāl* out of due season *us dā* that
 day *us sāl me* that year *acch us* *ligāqī mē bāq*
har (or *zīrda*) *hai* he is the more able man *paldī* (for
paldī me) quickly " *me* every day (for *me* or *har*
me) " *ide* also p 10

(4) Post positions are added to even adverbs as *dō* *se*
 henceforth " *jōb me* since (temporal) *kab se* " since
 when? " *kahā se?* whence of what place? *jōb kāt*
 until " *kab tak* so long " *kab tak?* "how long? " *ah*
tak " till now *yah tak* thus far or to this degree *kahā*
tak? " how far or to what degree?

(5) The adv *akhar* "often," can be used with any tense
 but *bārhī* with a past tense only

(d)—(1) When two nouns are commonly coupled together without
 "and" usually the second only takes the formative termination
ā : *Larke bārhīe kō* to boys and girls " ; *chhote bārhī* of small
 and great " ; *madī nālī* *mā* (more colloquial than *madīye aur nālī* *mā*)
 in streams and nullahs.

Remark — Perhaps the glār are wilder in mountain caves and wild places" is more euphonic and therefore preferable to perhaps the glār are wilder in

(1) — (1) Nouns denoting number measure quantity weight length are put in apposition. Ek hoy amle a score of eggs ek gila pāi a glass of water ek parā kappā ek kōtāma ek vā dādā

(g) The *tal/ai* (connection) In Persian the adjective usually follows its noun and is then connected to it by short *i* (pronounced in India *ai*) which however is seldom written: thus *words* = *kalām tal/ai* "good man." The *tal/ai* also supplies the place of the genitive case as *tal/ai* "good man." The *tal/ai* also supplies the place of the genitive case as *tal/ai* "good man." The *tal/ai* also supplies the place of the genitive case as *tal/ai* "good man."

After an **il** or **ul** the **fif/fel** is written as a **y** / as **RH, KH** as a
beautiful face. After a silent **k** or **kh** it is written as a
amse, as **Bande-k** **Khand** **ikh** **id** "Creature of God" **mih-e-**
daryl dya **mayi** "fish of the sea."

As these two words are not habitually associated.
 𐬔𐬀𐬌𐬎 "a bull or a stallion."
 * This pronunciation *s* is peculiar to India and Afghanistan.

(k)—In classical Persian animate nouns add *ā* to form the plural and inanimate *ān* as *marūmān* "men" *sal-sāl* "years" Before *ā* a silent *h* becomes *y* as, *berāde*, *berādeyān*.

(i)—In imitation of Arabic *-k* is often added to lifeless Persian nouns to form a plural, as *dāst* m. pl. "villages the country" (as opposed to town) *lāghāyik* m. pl. "documents" *zahrāyik* m. pl. "ornaments jewels".

In *chīshīyān* "letters" it is added to a Hindi word but such a form is vulgar. Vulgar too is such Persian forms as *ālmāyān* "letters" pl. of *ālmā*.

Remark.—In Arabic *-k* is the regular form. pl. as *ālmān* "Ar circumstances," which is mass. or fem. pl. in Urdu. In Urdu the gender is usually that of the singular.

(j)—(1)

Arabic Declension

Singular

Dual

Regular Plural

Nom. *al-jawān al-ḥayy*

al-jawān al-ḥayyān

al-jawān al-ḥayyān

present

Gen. *al-jawān al-ḥayy*

al-jawān al-ḥayyān

al-jawān al-ḥayyān

Acc. *al-jawān al-ḥayy*

al-jawān al-ḥayyān

al-jawān al-ḥayyān

Remark.—The final short vowels and the *awwal* are dropped in Urdu and in modern colloquial Arabic. The acc. sing. with the *awwal* is used in Urdu as an adverb, as *bi-ḥayy* "by chance".

(2) In Persian and Urdu the oblique cases only of the Dual and Plural are used (except in quotations from the Qur'ān), as *ḥayyān* "both sides, the two parties"; *awwalān* "parents" (*awwal* "father"); *al-jawān* "spectators"; *al-jawān* "posteriorly those that come later".

(k)—The Persian comparative and superlative are formed by adding *tar* and *tarīn*, as *bad* "bad"; *bad-tar* "worse"; *bad-tarīn* "worst."

(l)—Persian vocatives are: *ay dāst* or *dāst* *ay ḥayy* or *ḥayyān*

LESSON 62.

IDIOMS

I swear by God I don't know *Tāllāh ' Bīllāh! agar nahi jān*
who he is *kā kāhī hī jānā kāhī*

He didn't want to do it but I
made him I sat on his head
till he did it

Here is eight annas as a *parr*
boire

Do do

Here is a small present

You ran a great risk in going
to sea in such bad weather

To despair of life

I detest such conduct

I compelled him to write it

What on earth shall I (say) ?

There was not the least bene-
fit from it

He has a devil to sleep he
beats the dead

A confounded (*lit.* unfortu-
nate) cock woke me up by
its crowing

He is so ill—don't even ask
me about it (or—I seek
refuge with God)

Wah yih hām kartā na-thā
magar mai ne us kī gardan
par sawār ho-ke āghir us se
karwā-akhopā

Āth āna mas(hā)ī khāne ke wāq'e
(to a Muslim)

Āth āna gha khāne ke wāq'e
(to a Hindu)

Ap ke pām (or jūi) ke wāq'e
(to a religious guide).

Ap ne bays jadhām utthā, ki
aise musāim mil darpā hī
sajr kiyā

Jān se hāth dhonā

Am chāl se mai adāwat rakh
tā hī

Mai ne us se likhwā-akhopā
or mai ne us ko likhne par
majbūr kiyā or mai ne jabr
se us se likhwāyā

Kyā kṛāh (bāṭh) (or any verb)

Khālā bhī jā isā na-hu w

Wah to balā ka some sūtā has
murāḍ se shart dēdā kar sūtā
hai

Ek kam-bāḥī murgā ne bāng
(or āwā) dekar mujhe jagā
diyā

Wah alāḍ aghī bīmār hai, ki
mai pūchh (or—Khwāḍ ki
panāh)!

To ask after a person after his health and welfare *Asa ki ghairō āhīyat pāchhānā*

Most probably he is the man. *Ho na-ko ukhā ādmī hai*

All my animals have gone home one and only one a bay mare is left. *Mere sab jānvar kōtīe ho-gi
le-de-ke¹ ek kumāi ghōṛā
bach-gu.*

To seek distraction from grief I pride myself on this. *Gham ghalaṭ karnā*

He has one daughter left and he is being reared carefully. *Mujh ko is par mā hai
Alāh āman² ki ek lāṛki us kī
lā rah-gi³ hai*

I brought her up by frequent prayers. *Alāh āman² karke usko pālī*

It is after half past four. *Chār baj-gu hai pāch bī
amāl hai*

How nice. *īhī wāh wā⁴*

Good gracious no!

This district is very lightly assessed. *īhī wāh*

It is scarcely exaggeration to say that he is a Hātim. *Is pīā kī band o band hahat
ki wārm hai*

THE. *Agar mai us ko Hātim kahlū
to alāyat ki mudālatāz ho*

A nice sense of honour feel. *Ghairat f.*

our in a good sense also have emulation

Are you not ashamed to mix with bad women? *Burī aurāt kī sath mīlne mē
ghīṭrat nālī āhī?*

¹ Le-de-ke after adding and subtracting

² Amen.

³ Sometimes incorrectly for any time after four

⁴ Not the difference in meaning between these two. Tude also

- Neither will there be nine
maunds of oil nor will Radha
dance (a reply to one who
makes an impossible stipu-
lation)
- None one a house burns and
another warms himself (an
ill wind etc.)
- If you have life you have the
world (= health is wealth)
- To get no benefit at all.
He will certainly come.
- I thought you would not come
but you did come
- To-day you are bullying me
to-morrow perhaps you too
may fall into the clutches
of a tyrant.
- To be scattered also to be
ruined undone
- Hang confound, this bold
lady you are not smiling,
you are dazing me with
lightening (of your teeth)
- The boil came to a head and
burnt and formed a wound
—wound do I say—rather
it was a chasm
- He will come soon.
- What can one say of his learn-
ing (i. e. it is vast) ?
- Na kas manai hogā na Rādhā
nāchege (प्रतिवर्त)
- Kam kī ghār jalē kō tēpe
- Jān hai to prakāś hai (प्र-
वर्त)
- Na denyā mē an dīn
ī-gayā par ā-gayā
- Ham to samajhā kī kī kī kī
na-āoge kī kī āe par āe
- Hum bī manjhe sālā kō kī
tum bī kī pālām kē pālē
pāoge
- Tū terā, man aīkārā kō
- I phare kī bārā kō
- Harī kī kō kō kō bīkī
gīrā kō
- Phayā pak kar phā kar ek
sa[ḥ]am—sa[ḥ]am kī—ek phār
kam-gayā
- Wah dī kī dī dī (pl. āe kē
āe)
- Us kē ūm kī kī kī kī (or
pūchā kī) kī ?

To conciliate a person to cause to agree or believe per- suade appease desire pray to God or to Pirs	<i>Manānā</i> tr
Enjoy yourselves.	<i>Tam [hush] manā-to</i>
To celebrate (a marriage etc.)	<i>Rachānā</i>
This is many degrees better	<i>Yā la-darja-kā¹ bā-tar hai</i>

LESSON 63

Some Compound Verbs, etc. Prepositions Collocation.

(a)—The inflected past participle of transitive verbs prefixed to *dālā* *darā* and *lenā* has the signification of being on the point of doing a thing as —

<i>Baghichē kā nāa khye-dālā hai</i>	He is on the point of quite destroying the garden.
<i>Mai vikāker diya-dē hā</i>	I'm just going to pick it up and give it to you
<i>Mai bahe-detā hā</i>	Now I'm going to tell you (in confidence)
<i>[Mai kah-detā hā</i>	I tell you out plainly]
<i>Barf-e-letā hā</i>	I'm just going to collect them
<i>Uphāre-letā hā</i>	I'm just going to pick it up or (I'll put up with suffer it)

(b)—(1) In L. 26 (a) (1) and L. 30 (b) it has stated that a present participle prefixed to *jānā* or *rahā* indicates progression etc. The inflected Past Participle prefixed to *jānā* indicates (i) doing a thing continually (with breaks) or (ii)

¹ *Darja-kā* Pers. pl. of *darja* *Bā-tar* Pers. comparative of *bā*.

doing a thing continuously for a fixed period or (iii) continuing an interrupted action. Frequently but not always these compounds are interchangeable. Note however that *is kāsē jā* is go on laughing but *is kāsē jā* is properly go laughing or while laughing.

Examples —

- | | |
|--|--|
| <i>Is kiāb ko parhe-jāo</i> (or <i>parhe-raho</i> ¹) | Continue to read the book now and then |
| <i>Is kiāb ko do ghante tak parhe jāo</i> (or <i>parhe-raho</i>) ² | Continue to read this book for two hours |
| <i>Tē parhe jā mai sochē ki koi chiz kar-rahā hē</i> | Go on with, continue your reading I'm trying to sleep. |
| <i>Tē kāsē jā</i> ³ | Go on laughing don't stop |
| <i>Jab us ke sāamne jāe to kāsē jā</i> ⁴ | When you go to him, go with a laughing countenance |
| <i>Bom par bom gire</i> (or <i>girā</i>) <i>magar ush soñ rahā</i> | Bomb after bomb fell but he went on sleeping |

(2)—The Present Participle prefixed to *jānā* is used for an action running concurrently with another. It may be used for continuing an interrupted action, but does not give the meaning as clearly as the previous construction.

- | | |
|--|--|
| <i>Terā khāte-jāo</i> (or better <i>khāte-jāo</i>) <i>mai parh rahā hē</i> ⁵ | You go on eating I am reading |
| <i>Maī parhāī jāē tērā khāte-jāo</i> (or <i>khāte-raho</i>) | I will read while you go on with your eating |

¹ *Parhe-jāo* could be used here.

² *Parhe-jāo* could not be substituted here.

³ *Haas-jā* not idiomatic here.

Not *kāsē-jā*.

⁵ *Parhāī jāē* not an idiom.

<i>Gāy mē yakhā se Dillī tak soṭe</i> <i>jā o (or soṭe chāl-jā o)</i>	Go to sleep in the carriage till you reach Delhi
<i>Parhīte jā o (or parhīte jā o)</i>	Go on with your reading
<i>Tham jātē to hō māgar : aṣṭam</i> <i>ko bhī parhīte jā o</i>	Well you are going but go after reading these verses
(१)— <i>Soṭe jā o</i> <i>Soṭe-raho</i>	(Go on with your sleep re- sume your sleep (to one who has been awakened)
<i>Paṛe paṛe nah so so jānā thā</i>	He kept on falling asleep on his boat (or during his watch)
<i>So-jānā</i>	To fall asleep.
<i>So-rahnā</i>	To go to sleep deliberately

(c)—(1) Note the constructions with the following prepositions and ride also page 11 VII

<i>Be mere kākē hū.e.)</i>	Without my bidding
<i>Be mere kākē hē)</i>	
<i>Be kākē (ke)</i>	Without the boy
<i>Ba-gāir¹ khā.e hū.e</i>	Without eating
<i>Khā.e ba-gāir</i>	
<i>Ba-gāir khāne hē</i>	
<i>Bilā kṛ kīye hū.e)</i>	Without making excuses
<i>Bilā kṛ kīye hē)</i>	
<i>Bilā kṛ</i>	Without excuse
<i>Ue ba-gāir² }</i>	Without him.
<i>Ba-gāir us hē }</i>	
<i>Ba-gāir³ jānāt (ke).</i>	Without permission.

Or *ba-gāir khāne hē*. When *ba-gāir* is used with a verbal noun the *hē* is omitted.

Ba-gāir with both an abstract and concrete noun.

(*)—*Mujh pās* (vulg., *cide*

L. 20 (e) Rem II)

Mere pās

Pās mere

Pīh (ke) piche

Hājat (ke) mukāfīq

Pūd (ke) talā

Vādī (ke) pār

Shahr (ke) bahār

} Near me

Behind the back of

Suitable to the needs of

Underfoot

Across the river

Outside the town

Remark.—Note that the prepositions in (2) follow their noun in the examples given. If they precede their noun they govern the full genitive as *Bāhar shahr ke*

(3)—*Hā* is a preposition signifying *at the shore of* as *Mere hā* (=the French *chez moi*) *at my house* or *I have* *cide L. 20 (e) (1)* *Rightly or wrongly yāh* : frequently used for *hā*

(d)—(1) Note the collocation in the following —

(i) *Hā hā*

i bahār

there is a cave there

very

-on of

active here gives great

emph

(3)—Similarly in a relative sentence if the demonstrative *clawā* is placed first, emphasis is laid on it as *Aur usā hikmat jis se mir-shikār ne bahar ko phāḍa-līyā usāh se bayān kī* and the device by which the fowler nared the peregrine he explained to me. This is more emphatic than *aur usāh se bayān kīyā kī kī hikmat se mir-shikār ne bahar ko phāḍa-līyā* "and he explained to me the device by which etc

(4)—*Āj ek kulang bī ghol sir par hokar guzrā* to-day a flock of common crane passed overhead. This should be *a) kulang kī ek ghol* — Such errors in collocation though common, should not be imitated.

(e)—The verbs *kārnā* to lose a game or battle *jīnā* to conquer and *janmā* to give birth to do not take *se* as *Usāh jīh karīkā jani* she gave birth to this boy. I do also in 44 (e) and "Hind St Blocks.

LESSON 64

(a) Further examples of Idiomatic Repetition —

بھوکے کا بھوکا Still hungry as before

مورکھوں کا مورکھ A very fool a fool among fools.

وہیں کے وہیں ہی In their very midst

آپ کے ساتھ میں تجھے بھی مارنا ہوں I up with you I mean to kill you.

¹ Note the absence of the dot over *n* to indicate *nasar* or nasal *n* of Hindi. This nasal can only be so indicated when a final letter

(2)—*Mujh pās* (vulg., vide

L. 20 (c) Rom II)

Mere pās

Pās mere

Pīh (ke) piche

Hāyat (ke) mukāfīq

Pūd (ke) talē

Vadī (ke) pūr

Shahr (ke) bāhar

} Near me.

Behind the back of.

Suitable to the needs of

Underfoot

Across the river

Outside the town.

Remark.—Note that the prepositions in (2) follow their noun in the examples given. If they precede their noun they govern the full genitive, as *Bāhar shahr ke*

(3)—*Hā* is a preposition signifying at the abode of as *Mere hā* (=the French *chez moi*) at my house or I have
vide L. 20 (c) (1) Rightly or wrongly *paṭh* is frequently used for *hā*

(a)—(1) Note the collocation in the following —

(i) *Wahā ek ghār hai bahut barā* "there is a cave there very large" the position of the adjective here gives great emphasis

(ii) *Wahā ek ghār barā hai* less emphatic

(iii) *Wahā h barā ghār hai* least emphatic i.e. not emphatic.

Remark.—*Khānā achchhā do* is more emphatic than *achchhā khānā do* *Khānā do achchhā* is colloquial only

(2)—(1) *Wah dāna hai jo kabhi dhokhā nahī bhātā* he is a wise man who is never deceived "

(ii) *Dāna wah hai jo kabhi dhokhā nahī bhātā* wise is he who is never deceived or he is wise etc. more emphatic.

(3)—Similarly in a relative sentence if the demonstrative clause is placed first, emphasis is laid on it as *Aur main kismat jis se mer shikar me bahar ko phila-iyā mujh se bagā* *ki* and the device by which the Fowler snared the pilgrim he explained to me. This is more emphatic than *Aur mujh se bagā kiṣṭ ki kis kismat se mer shikar me bahar ko phila-iyā* "and he explained to me the device by which etc

(4)—*Āj ek kulang kā ghṛā* *is par hokar gura* "to-day a flock of common crane passed overhead. This should be *āj kulang kā ek ghṛā* — Such errors in collocation though common, should not be imitated

(5)—The verbs *kārwā* to lose a game or battle *jūwā* to conquer "and *jennā* to give birth to do not take *me* as *Uṣā gih larkā jnni* she gave birth to this boy. I see also I 44 (c) and Hind St. Blocks

LESSON 64

(a) Further examples of idiomatic Repetition —

بھولے کا بھولا *bhūl bhangra* as before

مردکوں کا مردک *A very fool a fool among fools*

میں میں *In their very midst.*

آپ آپ *Up with you I mean to kill you.*

¹ Note the absence of the dot over *a* to indicate *ā* or nasal *a* of Hindi. This nasal can only be so indicated when a final letter

- Some few may gain your fa-
 vour
 Some little steam keeps con-
 stantly rising
 He began to beg from shop
 to shop (from each shop)
 Rajas of various countries
 What are there three several
 kinds?
 Many a mickle makes a
 mickle
 He caught four fish, one of
 each colour
 They came out in two two
 by two
 He separated the sticks from
 one another
 Eight months were passed in
 hoping on
 Walking on and on, I reached
 home
 The place was quite close so
 they just went there on
 foot only

¹ Krippl B. and Lupt H. L.

² Note the absence of the dot over n to indicate *nasal* or nasal n of Hindi. This nasal can only be so indicated when a final letter

LESSON 64

ہاتھوں ہاتھ In their very hands, or from
hand to hand

وہ سوتے سوتے رہ گئے They died, just as they were
in their sleep.

اس ملتا ملتا کے بعد After these repeated blows
blows on blows

سُتھرے سُتھرے کتھے Various¹ nice clean clothes.

اتھ کی رات یہاں کاٹیں Let us stay here just the
night

کُچھ نہ کُچھ Something or other

کُچھ کا کُچھ Something quite different

کسکی ڈونگے ڈونگے ڈوب گئی The boat sank by degrees

پچھلے والے پھرے پر سو سو جاتا تھا The watchman kept on fall-
ing asleep on his beat (or
during his watch)

(b) Miscellaneous idioms —

وہ بھڑکے (یا بھوک سے) مر گئے They died of hunger, were
starved to death

بھگ گُلا مرا جانا ہے This dog is about to die

وہ آگیا جلا ہے He is just coming

جب کا تب At that very moment.

لاشوں کے لڑنے دہانے لگی دیکر میں نہا He was deep in the thought
of burying the corpse.

¹ Not "very clean clothes."

Note this idiom: the use of *filal* after a past participle

² A verbal *o* rule L. 44 (d).

LESSON 65

EXAMINATION QUESTIONS.

The following grammatical questions are based on mistakes actually made by pupils. The letters and numbers that follow the questions indicate where the answers are to be found.

(a) Correct the following —

Fik kyā kitāb hai what book is this? L. 5 (b)

Mai ne bolā ki ekor na karā hū "I said that I was not making a noise" L. 13 (c) (1) and L. 7 (c)

Dayā qāhib āya hai the Deputy Commissioner (or other senior official) has come L. 16 (d)

Layā! meri bāt suno "boy listen to me" L. 13 (h)

Us ne kahne lage ki chhoro mat he said don't let it go L. 18 (d)

Darāḥḥ par kareḥ bahut kahte hai the crows are making a great noise in the trees. L. 11 (a)

Bar/ pāni thandā karā hai "ice cools water" L. 12 ()

Bahutērī dūdḥ akṭar masjūd hai there is plenty of milk and sugar" L. 20 (g)

Kareḥ yik kutā hai what dog is this? L. 5 (b)

Wah darāḥḥ ko chāḥā "he climbed the tree" L. 11 (d)

Kareḥ unḥ log hai "who are those people?" L. 5 (b)

As gulā! ek rūpiya khāṭar hai "here coolie is one rupee take it." L. 9 (a)

Mai samjḥā¹ ki ek fā-sar dakhḥar bhāḡḡ hai "I thought

¹ In modern Urdu the *ne* is omitted with *samjḥā* (but not of course with *samjḥā*).

that he was running away from some (wild) animal that he had seen. L. 12 (c)

Sipāhi ne kahā kī Jarnāl ḡāhib āḡar nahī hai the sepoy said that the General āhib was not at home L. 9 (a) and L. 16 (d)

Kis do minit mē āo come in about two minutes time " L. 8 (b) (1)

Ek naukar ko sath le-āo bring a servant with you " L. 12 (c)

Us ne kis kutte ko bhej-diye hai what dog has he sent ? " L. 12 (d)

Mujh par buḡhār chāhā I've got fever " L. 11 (d)

Kas āte hai several (men) are coming " L. 9 (b) (1)

Us ne usko khā-chukā hai I have finished it eaten it up. " L. 15 (a)

Us mē se koi ḡharāb hai some of these are bad L. 8 (b) (2)

Ghore ne pakḡā nahī diye "the horse did not allow itself to be caught " L. 22 (a)

Usko bahut bāḡ pāḡ hai "he is a big person of high position." L. 16 (d) (1) foot-note

Farman Aī bhej-do "send Farman Aī." L. 12 (d) (2)

Is chandkarī / gah rāpiye gul gō me bāt-do "here chandkarī go and divide this money amongst the coolies " L. 22 (c) (1)

Has ne us kō sath līye "I accompanied him." L. 22 (a).

Us ne lī pās kabh kōī jāḡ "I go and see him occasionally " L. 18 (c)

Is kitāb ko tum ko purānā chāhiye "you must read these books" L. 12 (f)

Mai ne dar se pāyē thā I was not allowed to come L. 18 (a).

Us ko ek pākīb se mujh ko di some sahib gave it to me L. 12 (f) and L. 13 (a)

Uskī kī meri-pākīb se mujh diya "some English lady gave it to me" L. 12 (g)

Uskī se andar dāe diya he let him enter" L. 18 (a)

Mai to jāne nahī saktā well I can't go L. 18 (f).

Utho ko pāo go to the horse" L. 20 (f)

Mai ne bahut hī dānī se us ko nihāl-akhōdī I expelled him with the utmost care L. 23 (g)

Uskī jāne chāhī hī "he wishes to go" L. 20 (b)

Dar se masjid ke minār se dikhā di "the minaret of the mosque was seen from a distance" L. 23 (a) and L. 13 (c) (4)

Us pākīb dārī ādī hī kabhē kabhē gaye diyo ko mār-baithā hai "the (English) judge is very just sometimes he flogs prisoners. L. 16 (d) (1) foot-note and L. 23 (a) (1)

Mai se chāl-diya "I went right off" L. 22 (a)

Yīk kutā bahut kālā-ā hai "this dog is very black." L. 28 (d)

Yīk patālī kis se kutte hī hai to which dog does this collar belong?" L. 28 (d)

Mai ne jhuk kar anām kar-mārī "I made a profound obeisance I bowed low" L. 23 (b)

Mai se us hī sāk ho-iyā "I accompanied him." L. 22 (a) foot-note

Maī ruc ruc is lo kar-raḥā āḥ "I do this every day" L. 23 (d) (3)

Āj ham ne hamāre bān ko dekhā hai "I saw my father to-day" L. 27 (a)

Maī ne us ko khā-gayā "I ate it up" L. 22 (f) foot-note

Laykī nahī mē khudī aur jān bājkar dāḥkar marī the girl jumped into the canal, and drowned herself L. 23 (c) (1).

Āp kyā karte ho "what is Your Honour saying?" L. 31 (a) (b)

Maī Khudā kō bayā māmna āḥ thanks to God L. 32 (f)

Pāch ghoraṁ manjūd hai there are five horses present" L. 32 (g) (1)

Maī walā jāne kō "I intend to go there" L. 22 (e)

Maī jān bāj kar ghālī so-jātā āḥ "I sleep here on purpose" L. 23 (d) (1)

Mere ham-bāḥt kō pūchhāne-wālā koun hai who is there who cares what becomes of unfortunate me!" L. 28 (ā)

Arī Farman Allī dekhō fatṭā rasī koṭkar bach-gayā ho "O Farman Allī look! the pony has broken loose" L. 30 (b) and L. 36 (i) and foot note

Humār kahā jāte ho "whither is Your Honour going?" L. 31 (a) (b)

Pāch rās¹ ghore manjūd thā "there were five head of horse there" L. 32 (g) (1)

Jab woh ātā hai mujh ko *khabar do* tell me when he arrives L. 33 (g)

¹ Rās m. for 1r ras راس "head." Rās f. H "rein."

Śā,as ae kāk-do ki yakā āo order the milk to come here
L. 36 (s) and foot-note

Ṭṛakārā bāp bukhār ki bi-daulat mar-gayā your father
died from fever L. 60 (d) (*) and foot note and Appendix

B (b) (b)

Jāle waqt kar ek ko milkar rakhā hūā I said good by
to every one and took my leave. L. 28 (i)

Itihāsq merī gum hua kiāb mujh se rāsā me milī
chanced to find my book on the road L. 28 (i)

(b)—Translate —

(1) He allowed him to enter (L. 18a). Years passed away
(L. 33k) A diamond on his finger (L. 40d) Heaps of ru-
pees (L. 33b) I was not allowed to enter (L. 18b) Thou
sands of people (L. 33b) Fill the ditch with water (L. 40f)
Alas such fine to kī (L. 54g) It is a long time since I saw
you. L. 61 (a)

(c)—Grammatical questions —

How would you remove the ambiguity in Āp kab kashī/
lāgē? L. 30 (f)

In what circumstances can the subject of a passive verb
be in the accusative? L. 47 (c)

What are the peculiarities about Mujh se is pahār par
kashā nahī jāī? L. 47 (d) (1) and ()

Instead of the grammatical passive what are generally
used? L. 47 (b)

Give examples of the meaningless appositive L. 48 (c)

What are Reiteratives? Give examples. L. 48 (d)

What is the signification of the negative at the end of

Give examples of intensive adjectives L. 48 (b) (2) and L. 3 (a)

What is the difference between *chāhī* and *kyāhī* in construction? L. 52 (a)

How is the agent of the passive expressed? L. 47 (a) (2) and (d) (1) (2)

What are the transitives of *śāṣā* *phoṣā* and *phāṣā*? L. 44 (c) (2) and pp. 162 and 164

Construct sentences illustrating how as soon as no matter how even though and rather than are expressed in Hindustani LL. 50 and 51 and L. 60 (g)

Give the transitives and causals of *sonā* *bhāṣā* *letnā* *dhūlā* *palnā* *ṛāṣā* *raṣā* *bhūnā* *leṇā* *deṇā* L. 44

How do you express "to sell to a person"? P. 162

How is per cent expressed? L. 45 (e) and Appendix A (g)

Give examples of verbs that are either transitive or intransitive. If in doubt as to whether a verb requires *se* or not how would you get out of the difficulty? L. 44 (e) and L. 64 (e)

Can intransitives have a passive voice? I. 47 (d) and foot-note

What is the difference in construction with *jab tak* when it means "until" and when it means "whilst"?

Give examples of apposition with a noun of number measure etc. L. 61 (f)

Give sentences illustrating the construction with the verbs *kāṛnā* and *jīnā* L. 63 (c)

Give examples of participles used as noun L. 54 (f)

What is the meaning of *yab yāhar* L. 57 (c)

What is the difference between *lalki* and *lekhi* or *magi* etc ? L. 60 (c)

Illustrate by examples how the participles are constructed when repeated L. 48 (a) (6) and p. 77 foot-note (*) and E; on p. 245 and in L. 49

Give an example of a nominative absolute before a relative pronoun. L. 61 (e)

Give an example of a transitive past participle used to express state L. 55 (d) (1) (2)

How is the antecedent to a relative clause made emphatic L. 63 (d) (2)

What are the plurals of *bā* "son" *forā* "wife" *dūā* "smoke" *rājā* "king" *pātā* "father" *mātā* "mother" *barā* "old woman" L. 59 (c) (7) and L. 53

How are the present and past participles constructed when they refer neither to the subject nor the object ?

Mention a few feminine prepositions. What is the construction with these ? L. 60 (d) (1) and (2)

What is the signification of an inflected past participle prefixed to *śāhā* "dead" *lāhā* and *jhāhā* ? L. 63 (a) and (b)

Write a short note on the use of the infinitive and illustrate by examples L. 54 (a).

Parse the sentence *maghā kharā jhāhā kharā* L. 54 (e)

What is the exception to the rule that the adjective agrees with its noun ? L. 54 (d).

Give examples of the various meanings of the verbal noun of agency L. 57 (b) and L. 54 (g)

When are *ya'* and *jab tak* followed by a past tense L. 61 (b)

What is the nom. plural of *yaṛāh* "place" L. 53 (k)

What are the construction used with the adverbial participle ? Illustrate by examples L. 59 (d)

Give an example of an adjective a substantive and a participle used for an adverb L. 61 (c) (1) and (3) and pp 10 and 11 and L. 15 (d) (2)

When can the substantive verb *m* sentence be omitted ? L. 18 (e)

I tak always a post-position L. 61 (b)

What are the nom. and gen. plural of *yaṛā* "village" and of *gāe* "cow" and *rū'e* or *rū'y* "opinion" L. 59 (c) (12) and (10) and foot-note (2).

Give one or two examples of everyday euphemism in Hindustani. Appendix B (b) (1) and (c)

When does the Muslim day begin ? App B (a)

Give one or two examples of Arabic broken plural used in colloquial.

Give examples of common colloquial word on the measures
 measures لَقِيمِل مَكْرَمِل بَامِل

What are the measures of مَعْلَم and مَنْعَم and what do these words mean ?

APPENDIX A.

NUMERALS

CARDINAL NUMBERS.

(a)—

- 1 ek
- 2 do
- 3 tin
- 4 chār
- 5 pāñc
- 6 chāṣ or akṣ
- 7 sāt
- 8 āṣṭ
- 9 nav
- 10 da
- 11 dyātrāḥ
- 12 dvārāḥ
- 13 terāḥ
- 14 caturdāḥ
- 15 pañcātrāḥ
- 16 ṣoḍāḥ
- 17 satrāḥ
- 18 aṣṭātrāḥ

- 19 nāis
- 20 bi
- 21 vīṭi
- 22 bāṭi
- 23 te
- 24 cāṣṭas
- 25 panchī
- 26 chakṣas
- 27 satṭi
- 28 aṣṭāṣi
- 29 navāṣi
- 30 tis
- 31 dvīti
- 32 terti
- 33 tithi or taiti
- 34 caturthi
- 35 pañchi
- 36 chakṣi
- 37 satṭi

APPENDIX A

38 aḥśis or aṛśis	64 chaṇaṣṭh or chaḍṇaṣṭh
39 uṇṇāṭis or uṇchāṭis	65 paṇaṣṭh
40 chāṭis	66 chāṇyāṇaṣṭh
41 iṭiāṭis	67 aṇaṣṭh
42 baṇṇāṭis	68 aṭhāṣṭh or aṭṇaṣṭh
43 taṇṇāṭis or taṇiāṭis	69 uṇṇaṭṭar
44 chaṇṇāṭis or chaṇaṇṇāṭis	70 aṭṭar
45 paṇṇāṭis	71 iḥaṭṭar
46 chāṇyāṇāṭis	72 baḥaṭṭar
47 aṇiāṭis	73 tiḥaṭṭar
48 aṭhāṭis or aṭṇāṭis	74 chaṇḥaṭṭar
49 uṇchāṇ	75 paṇḥaṭṭar
50 paṇḥā	76 chāḥaṭṭar
51 iḥāṇaṇ	77 aṭṭaṭṭar
52 bāṇaṇ	78 aṭṭaṭṭar
53 tiṇṇaṇ	79 uṇāṇ
54 chaṇṇaṇ	80 aṇ
55 paṇḥaṇ	81 iḥāṇ
56 chāṇṇaṇ	82 biṇṇāṇ or biṇāṇ
57 aṭṭaṇaṇ	83 tiṇṇāṇ
58 aṭhāṇaṇ or aṭṭhāṇaṇ	84 chaṇṇāṇ
59 uṇṇaṇ	85 paṇḥāṇ
60 aṭṭh	86 chāṇyāṇ
61 iḥaṇṭh	87 aṭṭāṇ
62 bāṇṭh	88 aṭhāṇ
63 tiṇṇāṇṭh or tiṇṇaṇṭh	89 paṇṇāṇ

00 <i>naunce</i>	03 <i>pacānānce</i>
01 <i>ānānce</i> or <i>ānānānce</i>	04 <i>chānānānce</i>
02 <i>bānānce</i> or <i>bānānānce</i>	05 <i>aiānānce</i>
03 <i>lānānce</i> or <i>lānānānce</i>	06 <i>aiānānce</i>
04 <i>chānānānce</i>	07 <i>aiānānce</i> or <i>aiānānce</i>

San or san a hundred *karār* a thousand *lakh* a hundred thousand *karor* a hundred *lakh* or ten millions

(6)—Above a hundred the numbers proceed regularly thus—*ek san ek* 101 *do san dos* 210 *ek karār ākh san* *apkhānā* or *apkhārākh san* *apkhānā* 1848 *ek karār do san pāt* *ākh* or *barākh san* *panānākh* 1st 66

(7)—The ordinal numbers from the seventh upwards are regularly formed by adding the terminations *av* nom sing *mas* *av* nom pl *mas* for respect and oblique cases sing or *av* fem sing or pl. The first four of the ordinals are *pālā* "first" *dvarā* "second" *terā* "third" and *chākhā* "fourth" then *pāch* *av* *av* *av* "fifth" is quite regular but *chākhā* *chākhā* or *chākhā* "sixth." After this they all follow the rule as *ākhā* "eighth," *dasvā* "tenth" and so on. Vide L. 53 (c) (7). The Persian ordinals are also used as *dasvām* "second" *surām* "third" et cetera

(8)—(1) The cardinals especially the tens, may be used as collectives as *chār bā* "four twenties." They may be used in the formative plural as *donā* "both" *tinā* "all three" *ākhā* *ākh* "the whole eight of them" Vide also L. 32 (a)

(2)—The following are used as collectives in the same sense as we say "a dozen" "a score" viz *panānā* "a four" *pānā* "a five" *loṛ* or *bān* "a score" *hātīnā* "an aggregate of thirty-two" *ākhānā* "a forty" *aiānā* "a hundred"

(c)—The fractional numbers are —
 $\frac{1}{10}$ or *chaush* or *chau*

$\frac{1}{4}$	<i>paun</i> or <i>piun</i>	$\frac{1}{2}$
$\frac{1}{8}$	$\frac{1}{2}$ <i>sau</i>	$\frac{1}{4}$
$\frac{1}{16}$	$\frac{1}{4}$ <i>derh</i>	$\frac{1}{8}$
$\frac{1}{32}$	$\frac{1}{8}$ <i>dhā</i> or <i>ayhā</i>	$\frac{1}{16}$

Paun prefixed to a number denotes one quarter *piun* as *paun* do $1\frac{1}{4}$ *Sau* denotes a quarter added as *sau* do $2\frac{1}{4}$ *Sārkhe* denotes a half added as *sārkhe* (i.e. $3\frac{1}{2}$ *Derh* $1\frac{1}{2}$ and *dhā* or *ayhā* $2\frac{1}{2}$ etc denote multiplication as *derh-sau* 100 *ayhā* *hazār* 2,500 *derh rūpiya* "one rupee eight annas $1\frac{1}{2}$ rupees"

(d)—The Arabic fraction up to "a tenth" are used by the educated especially also *m* "a third" *ru* *m* "a fourth" *hams* *m* "a fifth" A half "is *su* *m*."

(f)—The Hindus were the inventors of the ten numerical figures of arithmetic From India the invention found its way to the Arabs. The following are the three varieties of the ten ciphers —

European	1	2	3	4	5	6	7	8	9	10
Arabic	١	٢	٣	٤	٥	٦	٧	٨	٩	١٠
Hindu	१	२	३	४	५	६	७	८	९	१०

These ciphers are all read from left to right

(g)—"Percent" is expressed thus *Pāch rūpi saikhyā* (and *saikhyā* *pāch*), or *f* and (or *paich*) *pāch* five per cent
100 also *L. 40* (c)

(h)—(1) Multiplicatives are (i) *Do-guā* (contract *du-guā* *du-guā* and *dūā*) *m* and *do-sau* etc., fem. "two-fold" *ti-guā* *m*, *ti-guā* *f* "three-fold" *cha-guā* or *hā-guā* "four-fold" etc., etc (ii) *Ekalrā* *m*, and *ekalrā*

f "angle" *dohrā* m "double two-fold" etc etc
thre m "triple three-fold" etc etc

(2) The Persian multiplicatives are also used. These are formed by adding *ā* *gāna* and *chand* as *yak-ā* "angle" *du-ā* "double" *soyāna* "single" *du-gāna* "double" *du-chand* "two-fold" *si-chand* "three-fold" etc etc

(i)—Numerical adverbs are *Yak-bār* or *yak-bāra* "once" *du-bār* or *du-bāra* (*دو بار*) "twice" etc. Also *yak marbat* *ya dafa* or *yak martaba* "once" *du marbat* "twice" etc etc

(j)—The following are the days of the week —

<i>Undā</i>	<i>Hindī</i>
<i>Itwār</i>	<i>Itwār</i>
<i>Īr</i> or <i>Kombār</i>	<i>Sam-rār</i>
<i>Māgal</i>	<i>Māgal-rār</i>
<i>Budh</i>	<i>Budh-rār</i>
<i>Jum'a rāi</i>	<i>Brīhaspat-rār</i>
<i>Jum'a</i>	<i>Shukr rār</i>
<i>Sanīchar</i> or <i>kafta</i>	<i>Shanīchar</i>

The Muslim year is lunar consisting of 12 lunar months or about 354 days therefore a given festival falls each year about 11 days earlier than in the previous year. The months consist of 30 and 29 days alternately but sometimes two consecutive months have both 30 or 29 days.

(k)—Names of the Arabic months. Days.

1	<i>Muharram</i>	30
2	<i>Safar</i>	29
3	<i>Rabi ul Awwal</i>	30
4	<i>Rabi ul Sani</i>	29
5	<i>Jumād ul Awwal</i>	30

6	<i>Jumādā a-ṣṣanī</i>	Days
7	<i>Rajab</i>	29
8	<i>Sha'abān</i>	30
9	<i>Ramaṣān</i>	29
10	<i>Shawwāl</i>	30
11	<i>Zi q'ada</i>	29
12	<i>Zi ḥijjah</i>	30

For mercantile and agricultural purposes the Hindi or the English months are used.

The Hindu solar year consists of 12 solar months or 365 days. Six of the months may vary in length by a day.

Festivals are calculated by lunar months which are given the same names as the solar months. To recover the loss of 11 12 days in each year an intercalary month (*malaṃā*) is inserted after 3½ years.

(1)—The names of the Hindi months

<i>Baiwīkḥ</i>	(April-May)	31
<i>Jeth</i>	(May-June)	31 32
<i>Āṣāḥ</i>	(June-July)	32
<i>Sāraṃ</i>	(July-August)	31 32
<i>Bhāḍō</i>	(August-September)	31-32
<i>Īṣā or Kwār</i>	(September-October)	30-31
<i>Kāṭik or kārṭik</i>	(October-November)	30
<i>Aṣṭan</i>	(November-December)	29
<i>Pu</i>	(December-January)	29 30
<i>Māḡh</i>	(January-February)	29 30
<i>Phāḡun</i>	(February-March)	30
<i>Chait</i>	(March-April)	30

APPENDIX B.

(a)—(1) Hindus consider that the day begins at sunrise Muslims, like Jews consider that the day begins at sunset

The world was dark before it was light they say "and so the night should precede the day In countries under Muslim rule the watch is set daily at sunset which is 12 o'clock Consequently an Englishman's Thursday night is a Muslim's Friday night a point to be remembered when taking evidence As Muslims in India use both the English and Muslim systems, misunderstandings even amongst Muslims themselves are not infrequent The night lasts till dawn 3 a.m. is *hī rāī* for five days.

(2) *Savikhar* is *alām* to *vagi* Saturday evening (English computation) but *Savikhar hī rāī* is ambiguous and may signify either Friday or Saturday night.

(3) In Persian constructions the computation is Muslim only thus *Shab-i Shamsa* Friday (not Saturday) night "

(b)—(1) Indians, partly from politeness partly from superstition, are fond of euphemisms. Thus, a sweeper is styled in address *Mikār*¹ and *Jam-dār* a barber a tailor and a cook *Khāū/s* or *Callph* a bearer *Sardār* a water-carrier *Bhāshā* and *Jam-dār* a muslim beggar *Khākh* *Sāphī* a Hindu beggar *Sāī* and *Dāī* a muslim lady a maid *Māgh* *Dāī*² ink is *rukhnā*,

¹ *Mikār* is "greater" and also "prince."

² A maid-servant that looks after tobacco, pills and dresses the hair

(2) To say close the shop would be inauspicious the shop might be closed for ever. Thus the verb in such cases is suspiciously *baṛhānā* to increase "as *Dādā baṛhānā* to wear" *khānā baṛhānā* to remove the table-cloth etc." The word *marṇā* is not used of respectable individuals except by the vulgar vide foot-note 1 page 463

(3) Before praising anything belonging to another person it is usual for Muslims to say *Chashm-e bad dū* far be the evil eye "or *Māshā' Allāh* lit "a God will while Hindu say *Ishwar buri nazar se bachā* &c

(4) When introducing any unpleasant topic it is usual indicate that present company is excepted to say *Mar th happen to your enemies* "or *Mar thā be far from you* *Āhādā na khāṛā* God forbid

(5) It is impolite to use such words as *andhā* blind *marṇā* "to die" to any respectable man & *face* even if he be a servant either with reference to himself or his relations say *ākhā* &c me -*ār* or *basīr* or *mā-bād* for blind and *gaurā* etc for "to die" before people & *face*

(c)—Examples of the above are —

I hear you have been ill (lit) *Sund hāi kī āp kē dushman*
I heard your enemies were *bimār the*

May it fall to the lot of your enemies—I hope you won't get ill from this *Vasīd-e dushmanān āp se*
to put out the lamp *bimār na pāyē*

rod-catcher *Chirāgh gul karnā* (seldom
rod man. *bujhānā* "to extinguish")

Mīr-ālikār

Pasī (lit one that sees).

Blind man	<i>Hāfā</i> (lit one that has committed the Quran to memory)
Sweeper	<i>Hakāl hōr</i> (lit eater of what is lawful)
Pig.	<i>Āl-pāk jāncār</i> (to avoid saying <i>swear</i>)
The Quran	<i>Baṣ chiz</i> vulgar (too holy to be named)
Far be it from thee I am dying for love of thee	<i>Āp kī jān se dār mai āp par marā hū</i> (lover to mistress)
God is kind (i.e. and he will give you)—(polite refusal to a beggar)	<i>Allāh karīm hai</i> (Muslims)
Forgive me (polite refusal to a beggar—Hindu)	<i>Chhāmā karo</i> (Hindus)
Forgive me (polite refusal to a beggar—Muslim)	<i>Mā'āf karo</i> (Muslims)
There is nothing in the house (lit there is prosperity in the house a Muslim refusal to a beggar)	<i>Ohar mai barakat hai</i> (to a beggar)
There is prosperity (=I have nothing in my pocket a Muslim refusal to a beggar)	<i>Barakat hai</i>
Friday and Thursday are days for <i>Pirs</i> to show miracles (cry of beggars on Thursdays and Fridays)	<i>Jum'a ! Jum'a-rūṭ pīrō kī kardānēt</i>

- The eighth month of pregnancy (if the unnumbered month is mentioned the child will be born prematurely).
Aṅ-giṃā māḥina (u aṅrat ko aṅ-giṃā koṇi kati).
- If—which God forbid—you die who will look after these children?
Kṛṇadā na kṛṇā'ti aṅar āp na rale' to na bṛhachū ki kṛṇa parivara'k karogā'.
- I hope you will be made a Deputy Magistrate
Ap āp dīpti ko-yī e to mujhe bāp kṛmāli ho'.
- Thanks I hope so (repl. to Tumbāre milā me glā shakur shorē)

¹ The word *marnā* is generally used only by the vulgar except for the death of animals. When speaking generally *marnā* may be used as, *I shakur me kī'ān or dī'ān kī'ān marnā* but *marjā'ā* or *kaljā'ā* would be better. *Rale* protects for a future condition.

² *Kṛṇi* If he knew he was going to be a *dīpti*.

APPENDIX C

VOCABULARY OF ADDITIONAL USEFUL WORDS

1 Address dwelling place certainty proper order	<i>Thitānā</i> m. <i>thitāne lagānā</i> (to be successful to be finished) <i>thitāne lagānā</i> (to kill woman)
2 Advertisement	<i>Ishikār</i> m. (k.)
3 Agree	<i>Hā mā hā mānānā</i> (to agree sympathetically to say ditto to).
4 Albino vide Leprosy	<i>Gord charkā rang</i>
5 Amusing	<i>Vide</i> No 150
6 Annoyed	<i>Bigānā</i> (to be spoiled go bad also to get annoyed)
7 Anonymous	<i>Gum-nām</i> adj
8 Appreciated to be	<i>Dād pānā</i>
9 Authority	<i>Hukm t bālā</i> (higher authority)
10 Authority certificate commission, etc.	<i>Samā</i> f.
11 Avoidance diet in sick room.	<i>Parkas</i> m. (k) (of people or things)
12 Awkward	<i>Vide Clumsy</i>
13 Benefit advantage in interest on money vide Interest.	<i>Fā idā</i> (bahānānā)

14. Bird-catcher
15. Blind
16. Blue
17. Bond (promise or note)
ride Deed
18. Borrow
19. Brisk trade is brisk
20. Broker any go-between
21. Cajoled to be
22. Caricature
23. Caste-fellowship
tionship
24. Change (money)
25. Clumsy ill-shaped, awkward in appearance or actions (of things animals men)
26. Complaint.
27. Confidant
- Chirī-mār (Hindu)
Kānā (blind in one eye) andhā
(in both) ride pp 261 2
Āmānī adj (sky blue) nīlā
(dark blue) firozā (turquoise blue) kājāncardī (color of lapis lazuli)
Tama cat m
Āngaz kānā (a thing) gar
lēnā (money) ride Lend
Bāzār bayā garm hā
Dallāl m
Kīn hī lāh (or dam) m ā
pānā
Kīn hī bhāta apānī
Barūdār f
Purchā (in Panjab) bhurda
m (small change including
pice) rōpī I. or rōpārī
(small silver bits)
Bhaddā (ride Rough)
Tangī Hī shikāyāt karnā (complain of hard times)
Pā-dā P. Mādā II. (rare)

28 Connive

Chākhi postī t (overlook
in a good or bad sense)
Kāhā dūpā mē gāhā
to dāh (f) detā has Vade
Slack

29 Curse

La mē t (from God) bad
dū ā t (from man)

30 Cut.

Qalam t (cut off with one
blow also trim a tree &
hedge)

31 Cutting

Vide Seedling

32 Dare have the courage to

Himmat bēdhā or lāma tr

33 Dar

Shabāna ra (4 hours) do
shabāna ra (2 days and 2
nights or 48 hours)

34. Deed

Iqrār nāma m. (any written
contract or agreement)

Deed.

Rāpā nāma m. (deed of com-
promise)

35 Defective imperfect
hence unserviceable

Yāqū adj

36 Desist.

Bāz dād (from a thing
began) bāz rahā (to
avoid doing a thing)

37 Detour

Pher m. or chahar m.
(bēdhā)

Vide Perplexed.

30	Diamia.	<i>Ruḥḥat</i> f. (k.) (diamia from service see a friend off to start) <i>ruḥḥat</i> (d') (to grant leave or permission to)
40	Dodge	<i>Hubnat</i> f.
41	Dress.	<i>Darbār lāpṣ</i> (full dress)
42.	Education instruction	<i>Tarīm</i> f (d)
43	Enlistment.	<i>Bharf</i> (k) <i>bharf</i> k <i>chiz</i> (stuffing filling up any thing to fill up space in packing)
44	Error	<i>Chak</i> f. or <i>bāḥl-chak</i> f
45	Err to	<i>Chaknā chālchaknā</i> (to make a false move)
46	Esteemed held in esteem	<i>Isnat-wālā</i> adj (of persons)
47	Estimate measurement amount degree conjecture guess proportion	<i>Andāz</i> m (k)
48	Exercise one's ingenuity	<i>ḥal dāurān</i>
49	Extinguished to be	<i>Bāj jān</i> (but <i>bājnā</i> solve a riddle guess a person's meaning).
50	Faithless	<i>Be-wafā</i> (in affection)
	Faithless	<i>Namat-karām</i> (in service)
51	Flood	<i>Tugḥānāi</i> f <i>sailab</i> m.
52.	Fog	<i>Kukhān</i> m <i>kahr</i> m. <i>kahrā</i>

- 53 Fool to play *Vide No. 150*
- 54 Forget. *Bhāṣā (without me)*
- 55 Forgive pardon give *Baḥāṣā*
- grant (to inferior)
- 56 Forgiveness pardon tip *Baḥāṣā f.*
- in money
- 57 Fortune if fortune fa *Agar mere qismat laṛeṅ to—*
- rouse me
- 58 Fun. *I ide Mischief*
- 59 Gentleman *Bhāṣā-māṣa m*
- 60 Graft. *Pairwad, lit a joint vide*
- Seedling (pairwad i*
- small hand or sawa bā*
- pairwad hand to be mixed*
- to the ground)*
- 61 Grats unceremoniously vide *Muḥt adv*
- wrongfully
- 62 Greeting. *Salām or laṣām (k) salām-i*
- ṣayd (k) humble greet*
- ing) bandagi (k) (properly*
- Hindus only)*
- Vide under Extinguished*
- 63 Green. *Naḥrat f (k).*
- 64 Hate. *Vide Twist.*
- 65 Heat. *Ḍarṣanā adj*
- 66 Hideous. *Taḥpī, f.*
- 67 Holiday *baḍ, m. (but be-sid = be*
- 68 Interest on money *ḥā, idā)*

Interest influence

Haska m (lit means interest influence) sa'ya/sāruk as (by recommendation br interest)

69 Interference

Dakhil m. dakh-andān f.

70 Introduce me please

Aler toqrīb¹ kuyje

71 Irrigate

Serīb k (but saitāb flood)

72 Jibbing adj

Ayyal

73 Lazy

Sual ahdī

74 Lasting enduring

I'ay-dār

75 Leave

De-jānā (leave an article personally at a house) cāhor jānā (to leave and go) wak mar-paye āur do befe cāhor gayā)

6 Lend to

Qarḡ d. (with lend "to borrow")

7 Leper

Korā m

78 Leprous

Korā m (black) cāruk (white)

"U Loaf

Ek roḡ nahī se ka bhālī (=half a loaf better than no bread)

80 Lose any game

Bāzī hārā (do so)

81 Lucky he has the Devil's own luck (spoken disparagingly)

Qismat kā ānd hāi or dhanī hāi

¹ Toqrīb f. hz. to make near making near

- 82 Make *Do mil lā [fāpāla¹] ek koṭi koṭī
hai chār pa, o lā [acāra¹]
ek ser koṭī hai*
- 83 March off (a person, hold-
ing him by the neck) *(Hai ko) gardanīyē denā.*
- 84 Mason. *Rāj-mastri m*
- 85 Match to *Yih taparē aḥ saḥāī o farab
hai (these pictures are op-
posite each other and
match) phoṛe ki fir/
pahāī par istara hai aur
bāqī lodarā me us ko farab
nahī (the only white on the
horse is a star on the rest
of its body there is no
white)*
- 86 Mischief *Sharūrat se (through mischief
in fun).*
- 87 Mist rises from the
ground. *Zamīn se buḥār ūḥā hai*
- 88 Move *Padē* *Err*
- 89 Mutiny perfidy etc. *Qhadr m. (k.)*
- 90 Narrow *Uḍā* *Wide.*
- 91 Native country-made. *Des adj*
- 92 Nature *Tāb al f*
- 93 Nervous, to be lose one's
head to feel anxious
be perplexed. *Qhadrūnā intr*

APPENDIX C

- 94 Verroussness anxiety perplexity upset *Ghadrāhat* f
- 95 New unmade (of cloth or earthenware) also a new hand *Korā*
- 96 Obstinate enmity antagonism *Zidd (k) ziddī* adj
- 97 Obstinate *Has dharmas* f *Has-dharam* adj (not acknowledging oneself to be in the wrong = *maḥ apā bāt* to *paḥā karā* *has*)
98. Obstinate proud *Magrā* adj
- 99 Occasionally by accident casually *Bāḥā-bhāḥā* adv
- 100 Open uncover unlock reveal untie *Khōlā* tr
- 101 Orders *—ke māḥā* (under the orders of—)
- 102 Packet *Palandā pārral* m. *pāḥat* m.
- 103 Path *Pag-ḥāḥā* f (narrow foot path a short cut: *chhōḥā rāḥā*)
104. Peel to (fruit etc) *Chāḥāḥā* m. *āḥāḥā*
- 105 Premission, viz. also Dismissal *Iḥāḥā* f. (d).
- 106 Perplexed uncertain what to do *ḥāḥā-o-paḥā* m. *ḥāḥā-o-paḥā* m. (dilemma).

- 82 Make Do mil kâ [fūqila¹] ek kua hotā
kua chār paṇ kâ [uṇa¹]
ek aur hotā hai
- 83 March off (a person hold- (Aṁ ko) gardamīyā denā.
ing him by the neck)
- 84 Mason Rāj-masīn m.
- 85 Match to Ek tapasvī sab samāil o paṇṇ
kai (these pictures are op-
posite each other and
match) ghay hī fir/
paṇṇai par sikar kai aur
bāg badan mē na hī fawā
nahī (the only white on the
horse is a star on the rest
of its body there is no
white)
- 86 Mischief Shāṛai ac (through mischief
in fun)
- 87 Mist rises from the Zamīn ac bukhār aḥlā kai
ground.
- 88 Move. Vide Err
- 89 Mutiny perfidy etc. Ghadr m (k.)
- 90 Narrow Vide Wide.
- 91 Native country-made. Des adj
- 92 Nature Tāb at L.
- 93 Nervous, to be lose one's Ghadrāṇ intr
head to feel anxious
be perplexed

- 94 Nervousness anxiety *Ghābrāhat* f.
perplexity upset
- 95 New unused (of cloth or earthenware) also a new hand *Korū*
- 96 Obstinate enmity *ẖidd (k) ẖiddī* adj.
enmity antonym.
- 97 Obstinacy *Haḡ dharmī* f. *kat-dharam*
adj. (not acknowledged-
oneself to be in the wrong
= *maḡ apnī bāt kī pa*
karāḡ karī)
- 98 Obstinate, proud. *Maḡrū* adj.
- 99 Occasionally by accident casually *Baḡle-baḡle* adv.
- 100 Open uncover unlock reveal untie *Kholnā* tr.
- 101 Orders *—ke mā takī* (under the order of—).
- 102 Packet *Pakandā pāḡal* m. *pākāḡ* m.
- 103 Path. *Poḡ-ḡandī* f. (narrow foot-path a short cut is *chāḡāḡ rāḡā*)
- 104 Peel to (fruit etc.) *Chāḡlūḡā ḡḡarnī*
- 105 Premission, *vide* also Dismiss *Iḡḡar* f. (d)
- 106 Perplexed, what to do uncertain *Shāḡh-o-paḡḡ* m. *ḡonḡ*
shāḡh-o-paḡḡ m. (dilemma).

- | | | |
|-----|--|--|
| 107 | Private | Ida Secret |
| 108 | Planned to be | Tajm- kōnā |
| 109 | Possible if possible
then— | Agar bare lo— |
| 110 | Precedent (in law) | Amr (in law) |
| 111 | Prompt, to educate in
street. | Tarīm dēnā |
| 112 | Raffling | Jāgō m |
| 113 | Razed | Ida Graft |
| 114 | Regret | Ajso m., P pashmadai f
P pashmadu H (in the
Punjab amāda m.) |
| 115 | Repeat to utter a thing
over and over again | Ratā tr |
| 116 | Right-hand | Kidhā-kāh |
| 117 | Rude rough (of artificial
things) | Angurā |
| 118 | Save (money) | Paś-amaṭā, k (money) backa
rakhā (general of money
food. etc. etc) |
| 119 | Scholarship stipend | Wārifa m. |
| 120 | Screw twist grudge | Peek m. (peek-dār twisted
having a screw intricate
complicated with many
turns) |
| 121 | Search | Tāḍā (k) |

Jāyō kã'—garmiyō kã'—
 bahārō' kã' mawam (the
 season of winter summer
 spring) Hicān P pat
 jāy H (autumn).

123 Secret.

124 Secret

BAed H m rāz P m.
 Chor-darwāz (secret door)
 chor jālāz (private ship)

125 Seedling etc

Hijā adj pākūnē (graft
 cil) qalm, adj (from a
 qalam or cutting)

126 Separated, to be

Bicllāgnā mtr bicllāw
 (kū.ā) adj

Shake more stir get
 accustomed to not to
 feel strange with to be
 tamed.

128 Shake stir tame make Hicānā tr
 familiar

129 Shift to

Sarak-jānā Intr

130 Shy to (of a horse) be
 scared blaze up (of
 fire) get angry

Hlayak jānā

131 Skill.

Mahārat f

132 Skilled.

Vālir adj ustād sub. a
 past master

! These three are used either in the singular or in the plural.

133. Skinfint *Makkhi-chūs* m (lit. one that would suck even a fly if it fell into his food)
134. Slack (met) loose *PAH* adj
135. Slack to be *PAH k* (to be slack in work)
 PAH d (to slacken and
 met to connive at for a time only)
136. Sloping (of land or ramps) also sube., i. complimentary money given on certain occasions salute. *Salāmi* adj and sube.
137. Smoke and vulgar fog *Dhāṣ* m.
138. Son. *Beṣū* gen *ṣaḥib-zāda* (polite and also for son of a gentleman).
139. Son *Suṣai*, H. (dutiful son) *kuṣai* (undutiful son)
140. Spare. *Fāṭṭ* adj
141. Spoil *Vide* Annoyed
142. State report remark view *Kaṣṣai* f. (*kaṣṣai*)
143. Steam *Bhāṣ* m.
144. Storm. *Āḍai* H f. (prop. blinding dust-storm) *ṣāṣ* (gen.)
 Nāḥ *hā* *ṣāṣ* (Noah Flood)

- 145 Stuffing *Vide* Enlistment
- 146 Submit bring up (a case or a person) *Peśh k dar-peśh k* (to be in course of trial) *dar peśh hai* (= is on the tapis)
- 147 Suit, to agree with (of climate food etc.) to prove auspicious *Rās ānā*
- 148 Summoning before court. *Talab (honā) i*
- 149 Tamed brought up (of children) *Pālā hu, ā p p* and adj
- 150 Traditionary amusing fellow foster *Shaiḥ Cāultī yāḥ bān Shaiḥ Cāultī hai* (he is an amusing devil) *Shaiḥ Cāultī-pan mat karo* (don't play the fool)
- 151 Training *Tarbiyat i (k)*
- 152 Treat *Mere sāth aḥlāq se* (or *māhar bān se*) *peśh āyā* (he treated me courteously)
- 153 Twist the moustache give heat to (in cooking) *Tā, o denā*
- 154 Twisted.
- 155 Undertake pledge to *I de herow*
Kun chiz ki hāmī' bharni

- | | | |
|------|--|------------------------------------|
| 156. | Ungrateful. | Nā shukrū |
| 157 | Uppish, to be (with dis-
obedience) | Har nīkālā or nīkālā |
| 158 | Useless (of things or
persons) | Vekhamad adj |
| 159 | Vulgar village-like | Chakrā adj |
| 160 | Wheel | Paḥyā in paḥyā Panj |
| 161 | Wide | Chanyā adj (kam-chanyā
narrow) |
| 16* | Worldly man | dog-i-dangī. |
| 163 | Wrongfully wrongful
uselessly side Gratis | Nā-ḥagḡ adv and adj |
-

APPENDIX D

NOTE ON *Hamzah*.

The first letter of the Arabic alphabet is really *hamzah* ("compression") and not *alif*¹. It is an abbreviation of the guttural ع. It may be compared to the *h* in the English *hour*. It is said to be the *spiritus lenis* of the Greeks or an aggrava-
tion of it. The Arabs claim that in endeavouring to pro-
nounce a vowel without a consonant a slight effort is made
by the throat and this they indicate by the sign *s* called
hamzah. It requires, in writing, a support. At the begin-
ning of a word this support is always *alif* but in the mid-
dle of a word at the beginning of a syllable *u* and *y* may
in certain cases support *s*. The pronunciation of a medial
hamzah is frequently omitted in Urdu as is shown below.
In English and in Hindi the sounds *ab ib ub* consist of
two parts, but according to the Arabs of three. They con-
sider that the first letter is the consonant *hamzah* (¹ or |)
that this is next pointed with its short vowel and that
third comes the consonant *b* thus $\text{ا}^1 \text{ } \text{و} | \text{ (or } \text{و} |) \text{ } \text{ب}^1$
In practice the sign *s* and its short vowel are omitted.
Note that in Arabic $\text{ل} = \text{al-d}$ but that $\text{ل} = \text{ad-d}$ words
which have not only a different sound but a different meaning

¹ This letter is properly styled *alif* only when it is a letter of pro-
longation i.e. when it is equivalent to the long accent over *a*.

Notice the pronunciation and method of writing the following — ^ففرد *far-dī* and ^ددرد *dar-dī* bokness ^ننرم *no-rm* a twin. Similarly the Hindi word ^{सवार} *sāvar*

pig has to be transliterated ^{سوار} *sawār* without the *s* the word might be pronounced ^{سوار} *sawār* = a mounted man."

In Arabic words *hamzah* may occur at the end of a syllable as in ^{تأثير} *tā'ir* effect ^{مؤمن} *mā'min* believer but in Urdu this *hamzah* is ignored both in writing and in pronunciation, and ^ت *t* is changed into its letter of prolongation as ^{تایر} *tā'ir* ^{مؤمن} *mā'min*.

In the Persian word ^{جدائی} *jadā'i* the *i* is merely a hyphen. So too in the Arabic word ^{فائدة} *fā'idah* the Persians and Indians ignore the pronunciation of the *hamzah* which consequently acts as a mere hyphen, *fā'idā*. In such cases *i* is when pronounced with *ā* and preceded by a long vowel or by a *fathah* it is usually supported by a *y* without dots, as ^{گنجایش} *ganjā'ish* "capacity room" ^{کسی} *ka'si* "anyone" ^{کئی} *ka'i* "several."

In the Nāgarī alphabet (Hindi) there is no hyphen but where one syllable ends in a vowel and the next begins with

^۱ In ^{آرٹھک} *arṭhik* army doctors, the final *hamzah* is ignored, as can be seen by the method of writing the ^{آرٹھک} *arṭhik* but in ^{آرٹھک} *arṭhik* the *hamzah* is recognised.

^۲ This may also be written and pronounced ^{گنجایش} *ganjā'ish*.

APPENDIX E

ARABIC FORMS AND MEASURES Etc

(a)—(1) Urdu abounds in Arabic words and consequently some knowledge of Arabic roots is necessary

Nearly every Arabic word can be traced to a triliteral root. Quadriliterals are rare

From the English word *love* we get *lov-er* *lov-ing* and *be-lov-ed*. An Arabic root is not only similarly expanded by prefixes and suffixes, but also by infixes and the seven servile letters used to expand an Arabic root are contained in the word *يَتَسَمَّوْنَ* *yitasammawna* "they fatten"

(2)—At first sight it appears that to find a root, all that is necessary is to strip a word of its servile letters. In many cases this would answer. Some roots however themselves consist of one or more letters that are found in this word *يَتَسَمَّوْنَ* so if all such were elided, the whole word root and all, would in some cases disappear. It is therefore necessary to know in what order the servile and radical letters occur in all the different parts of speech. This is shown in grammars by models called *forms* and *measures*.¹

¹ *Form* properly means the model unpointed, as *فعل* while *measure* denotes the model fully pointed, as *فعل* or *فعل* or *فعل* etc. etc.

(3)—The noun that expresses the simple action gives the root but as this noun is variable in form the Arabs have found it a convenient fiction to treat all words as though derived from the 3rd pers. sing. masc. of the Past tense of the simple verb and it is under this head that *all* words must first be searched for in a dictionary. A difficulty occurs when the 2nd radical is a weak letter. The Arabs have adopted *فَعَلَ* "he did" as a typical root and have expanded it in every possible way to form models or "measures" of every possible part or form of speech. Not all the tenses of *فَعَلَ* are found in any single Greek verb, not all the forms and measures from *فَعَلَ* are formed from any single Arabic root.

(4)—The measure of the Passive Participle of the simple verb is *مَفْعُولٌ* obtained by prefixing to the root or form *فَعَلَ* a (servile) *m...* and inserting between the 2nd and 3rd radicals a long *a*. Of this measure are *مَعْلُومٌ* *maʿlūm* "known" *مَعْرُوسٌ* *maʿrūs* "seen approved of" etc. *مَقْبُولٌ* "known" etc., etc. If each one of these words be placed over the

¹ For example when looking out in the dictionary the root *قَالَ* "he said" the 2nd radical *ل* must be looked for under *ق* and not under *ل* as the verbal noun is *قَوْلٌ* therefore *قَالَ* must be looked for as though it were *قَوْلٌ*. A similar rule holds good for the other weak letters.

The measure of some Past tenses is *فَعَلَ* and *فَعُلَ* (i.e. not all Past tenses have the same short vowels).

model or measure *مَقْلِبٌ* It will be seen that it has certain letters (servile) in common with it (م and ق) which occupy corresponding positions viz. 1st and 4th. In other words every Arabic word of five letters the 1st being م and the 4th ق is a passive participle of the simple verb and is of the measure *مَقْلِبٌ*¹.

(3)—Conversely قَاتِلٌ killer is an active participle or agent. What is its root and measure? It has only one servile letter the 2nd (الق) The form of the trilateral root is therefore قَتَلَ (= قتل) Expand قتل by the same servile and you get the form قَاتِلٌ Point this with the same short vowels and you get the measure قَاتِلٌ which is the measure of the active participle of the simple verb (or Stem I). This is the principle to be adopted with all derivatives and all roots.

(4)—Euphonic difficulties, however will arise when a root contains any of the weak consonants or semi vowels ا و ي or when a dental and a palatal come together or when two identical or two similar letters come together without the intervention of a vowel.

The three weak consonants are homogeneous to or sisters of, the three short vowels but *subordinate* to them. The general principle is that when in a measure a weak consonant follows a short vowel to which it is not homogeneous, a conflict ensues, and the short vowel conquers i.e. it changes the weak consonant into its sister thus مَرْزُوقٌ *marzūq* becomes مَرْزُوقٌ *marzūq*. These permutations of weak consonants are a great difficulty

¹ So too is the modern Arabic مَكْبَلٌ "bunkered" from the English word bank.

If the soft dental د follow س ص or ط it changes into the hard palatal ط . Similar euphonic changes occur if و follow ا ب or ر .

(b)—From the simple verb there are XIV derived forms or Stems, sometimes called Conjugations. The participles and verbal nouns (styled also infinitives) of eight of these derived Stems are used in Urdu. Though the Stems (Past tenses) themselves are not used in Urdu, it will help the student to learn them and note their order —

- I Simple form قَتَلَ (or قَتَلَ or قَتَلَ) as قَتَلَ he killed, to kill
 كَسَرَ to break قَطَعَ to cut
 عَلَّمَ to know دَخَلَ to enter

FORMS (DERIVED) INCREASED BY ONE LETTER.

- II قَتَلَ Meaning Intensive. It also makes a neuter of I Stem transitive or if transitive causal. Examples قَتَلَ "to massacre" كَسَرَ to smash in bits قَطَعَ "to cut in pieces" عَلَّمَ "to teach" دَخَلَ "to cause to enter insert" [Prefixing ن makes this form reflexive]
- III — قَاتِلٌ Meaning Attempting the act of the primary (I) implies¹ reciprocity is always transitive

¹ In III a second party is possible; in VI (formed from III by prefixing ن) a second party is necessary (unless the verb is reflexive).

Examples — قاتل to try to kill, to fight with"
 كُتِبَ "to correspond with" (كَتَبَ to write")
 [Prefixing a = makes this form reflexive]

- IV أَقَامَ Meaning Causative Examples أدخل to
 cause to enter أَكْتَبَ to cause to write"
 أَجْلَسَ "to cause to sit" (جَلَسَ to sit")

FORMS INCREASED BY TWO LETTERS.

- V تَعَلَّمَ (=II + a prefixed =) Meaning Reflexive
 or Consequence of II Examples تَكَبَّرَ "he
 thought himself great to be proud تَكَبَّرَ to be
 come great") تَعَلَّمَ to be made to know to
 learn, to be taught. This form has often to be
 rendered in English by a passive.

- VI تَقَاتَلَ (=III + a prefixed =). Meaning Reflexive
 or Reciprocal of III Examples تَقَاتَلَ "to fight
 one another" تَكْتَبُ "to write to and receive
 letters from to correspond with"
 "God made himself exalted above all (=the
 Most High God)"

¹ In III a second party is possible; in VI (formed from III by prefixing =) a second party is necessary (unless the verb is reflexive).

It has sometimes the idea of feigning as *مارس* to pretend to be sick, to malingering *نفاصر* to pretend to be a *سافرداى* or *hazareno* (i.e. a Christian) "

VII *اِنْكَشَرَ* (= I + prefixed *in*). Meaning Venter or Passive of I. Examples *اِنْكَر* it was broken
اِنْشَف he showed himself openly he was revealed or discovered " (*اِنْكَشَف* to expose reveal)

Remark—It should be noted that the prefix *in* is a servile addition. In words like *اِنْصاف* and *اِنْكار* (from *صاف* to halve " and *نَكَر* "not to know to deny") the *n* is a radical letter and is not part of a prefix

VIII *اِتَمَلَّ* Meaning Reflexive of I (but occasionally its reciprocal or passive) Examples *اِتَجَمَّع* to collect themselves assemble " (*جمع* "to collect")
اِتَمَلَّ "he engaged himself was busy in (a work)"
اِتَمَلَّ "to occupy give work")

IX. No derivatives in Urdu.

Originally a reflexive of I but now a member of

٧ *استعمل* (= I + *ista* with the omission of the *a* of the 1st radical) Meaning Inquiry Desire Opinion or tendency with regard to the matter predicated by I Examples *استغفر* to ask pardon *عق* to pardon *اعتبر* he thought it beautiful *حسن* "to be beautiful")

Sometimes it is merely causal as *استحلف* to make to swear to administer an oath = *حلف* (from *حلف* to swear take an oath)

It is also a reflexive of IV (vide Verbal Nouns of this Stem) and the meaning is apparently neuter

(c) Table of Stems

Stem.	Participle Active.	Participle Passive.	Verbal Noun or Infinitive
I <i>فعل</i>	<i>فاعل</i>	<i>مفعول</i>	[Numerous measures]. <div style="display: inline-block; vertical-align: middle; font-size: 3em; margin-right: 10px;">{</div> <i>تَفَعُّل</i> <i>تَفَعُّلَة</i> <i>فَعْل</i> <i>مُفَاعَلَة</i>
II <i>فَعَّل</i>	<i>مُفَعِّل (مفعِّل)</i>	<i>مُفَعَّل (مفعَّل)</i>	
III <i>فَاعَلَ</i>	<i>مُفَاعِل</i>	<i>مُفَاعَل</i>	

Stem.	Participle Active.	Participle Passive.	Verbal Noun or Infinitive.
IV قَمَلَ	مُقَمِّلٌ	مُعَمَّلٌ	تَمْلِيلٌ
V تَقَمَّلَ	مُتَقَمِّلٌ (مُتَقَمِّلٌ)	مُسَمَّمٌ (مُسَمَّمٌ)	تَقَمُّلٌ
I تَقَامَلَ	مُتَقَامِلٌ	مُتَقَامِلٌ	تَقَامُلٌ
VII اِقَمَلَ	مُقَمِّلٌ	None	اِقْمَالٌ
VIII اِسْتَمَلَ	مُسْتَمِلٌ	مُسْتَمِلٌ	اِسْتِمَالٌ
IX —	—	—	—
٢ اِسْتَعْمَلَ	مُسْتَعْمِلٌ	مُسْتَعْمِلٌ	اِسْتِعْمَالٌ

Remark 1—It will be seen that the participles are formed prefixing *mu* to the Stems or Past tenses and that the 2nd radical is then pointed with *i* for the Active and *a* for the Passive.

Len Stem IV is intransitive (as اِقَمَلَ "to come towards") there is no Passive Participle the Active form only is used.

Stem V is used in Urdu and Persian. The form of the Passive Participle is not found in Stems with a 3rd radical. See footnote 4 below.

When VIII is intransitive the Active form only is used as اِسْتَمَلَ "acquired" (not اِسْتَمِلَ).

Remark II — Verbal nouns generally take the regular feminine plural in *-āt*. Note the introduction of an *alif* before the last radical in all¹ except II V and VI

Remark III — If the second radical be و or ی it is in the measure *فَاعِلٌ* often changed to *hamzah* as *لَالِمٌ* or *لَائِمٌ* standing "from *لَمَ* (لَمَّ) *لَائِقٌ* or *لَائِقٌ* fit.

If the second and third radicals be identical they unite as *خَاسٍ* *خَاسٍ* (in Urdu *خَاسٍ*) special " (from *خَسَّ* to particularize")

If the third radical be *hamzah* (ا) or و or ی it is changed to ی as *قَارِئٌ* "reader" from *قَرَأَ* empty " from *أَلَا* *مَرْمِيٌّ* v.l. noun "thrower" from *رَمَا* (رَمَى) *مَرْمِيٌّ* (مَرْمِيٌّ) *مَرْمِيٌّ*

Remark IV — If the second radical be و it is elided in the measure *مَفْعُولٌ* but throws its *gemmah*, back on to the preceding silent letter as *مَقُولٌ* *maghul* "said" from *قَالَ* (قَالَ)

If the second radical be ی a similar change takes place but the *gemmah* is changed to *kazrah* and consequently the servile و becomes ی as *مَبْعٌ* *mabī* sold from *بَاعَ* (بَاعَ) to sell.

If the third radical be و it is elided as *مَدْعُوٌّ* *mad'ū* called invited, " from *دَعَا* (دَعَا) "to call etc"

¹ These include the three cases where the Past tense begins with *hamzah*.

(d) Verbal Nouns

(1)—The verbal nouns or so-called infinitives are abstract nouns¹ expressing the action or state of the Stem from which they are derived. Some have always a neuter sense as "existence" *وجود* while others have both an active and passive sense as *مُسَاعِد* helping another or being helped by another.

(2)—As already stated the infinitive or verbal noun of 1 Stem, the simple verb has varying measures though only a few are in common use. The simple verb may have more than one infinitive sometimes with a variety in meaning as *قَامِد* "intending intention" and *مَعْمَد* object (*قَامِد* to attend (to go forward) *قَرِبَ* nearer and *قَرِيبَة* relationship (from *قَرِبَ* to be near to). The derived forms never are fixed on measures.

(3)—The following are some measures —

1. *قَتَلَ* *قَتْلُهُ* among the common forms are *قَتْلٌ* *قَتْلُهُ*
قَتْلٌ *قَتْلُهُ* killing *قَتْلٌ* *قَتْلُهُ*
قَتْلٌ *قَتْلُهُ* seeking *قَتْلٌ* *قَتْلُهُ*
قَتْلٌ *قَتْلُهُ* as *قَتْلٌ* *قَتْلُهُ* knowing science *قَتْلٌ* *قَتْلُهُ*
قَتْلٌ *قَتْلُهُ* "or" *قَتْلٌ* *قَتْلُهُ* as *قَتْلٌ* *قَتْلُهُ*
قَتْلٌ *قَتْلُهُ* "accepting" *قَتْلٌ* *قَتْلُهُ*
قَتْلٌ *قَتْلُهُ* "acquiring."

¹ They consequently imply the same action state reciprocity etc. do their Stems.
 Subjective or objective in sense.
 For this termination —
 Taken chiefly from Platt

Examples on the measures are كُنتُ "being small" صَغِيرٌ
 (فَعْلٌ =) رُكِّلَ rukkila "plying" حَبَّ (رَحِمَةٌ)
 (رَحَلٌ) رَحَلَتْ travelling (قُدِرَتْ) كُتِبَ "being able"
 دَقَّعَ (سَوَّبَ) سَرَقَ mō ing "stealing" (حَرَكَبَ) حَرَكَبَتْ
 (تَعَلَّى -) سَلَّمَ being remembering كَرَّمَ
 سَلَّمَ (فَعْلٌ =) مَلَّأَ standing سَلَّمَ (تَعَلَّى -)
 (سَعَادَ) سَعَادَ being happy كَتَبَ كَتَبَتْ
 (رَحِمَةٌ =) (مَرَحَمَتْ) مَرَحَمَتْ "being difficult" (مَعْرَبَ)
 (مَلَّكَ) مَلَّكَ "plying" (مَمْلُوكٌ) مَمْلُوكٌ There are
 other measures not indicated above

II { انْقَبِلْ — تَعْلَمُ teaching نَفَّرَ gladden
 تَعْلَمُ } (تَذَكَّرَ) تَذَكَّرَ reminding etc)
 تَذَكَّرَ (تَذَكَّرَ) تَذَكَّرَ effecting"

The first measure is the commoner and is feminine in Urdu with the one exception of تَعْلَمُ — taulam

The infinitives of the derived forms are also called augmented infinitives.

The final letter ى (not silent) is an Arabic pronounced a before a vowel and in Urdu and Persian is often changed to و; when not so changed it becomes ے or silent ے; thus the Arabic تَذَكَّرَ tazakkara becomes in Urdu تَذَكَّرَ tazakkara or تَذَكَّرَ tazakkara.

If the third radical be *y* or *ي* it is changed into *hamzah* as *عَفَا* "granting pardon, from *عَفُو* "pardon" In Urdu the final *hamzah* is usually ignored, *vid* Appendix D p 278

١ *تَفَكَّرَ* thinking *تَكَبَّرَ* making oneself great being proud " *تَصَوَّرَ* picturing to oneself conceiving *تَأَمَّلَ* reflecting *تَلَمَّزَ* "lemurring"

Remark—If the third radical be *y* or *ي* the *hamzah* or third vowel is changed to *hamzah* as *تَعَلَّى* "being comforted from *تَلَّى* to console oneself

١١ *تَنَاسَلَ* remembrance proportion *تَنَاقَلَ* approaching each other *تَنَزَّلَ* descent " *تَنَازَلَ* feigning sickness, malingering " In this form if reciprocity is possible it is clearly indicated and not merely implied as in III

I The *Pass* tense is *تَلَّ*

II Stem *تَصَوَّرَ* to fashion shape Inf *تَصَوِّرٌ* "making a picture

The dissimilatory root *تَلَّ* be abraded divided demolished is really a different verb.

3 Stems II and IV *تَلَّمَّ* and *تَلَّمَزَ* teaching and learning

4 *تَلَّ*

Remark.—If the third radical be *و* or *ي* the same change is made as in V as *تَدَوَّى* *tadawwī* "treating oneself medically" from *دَوِيَ* to be ill

In Urdu and Persian, this final *ي* is frequently changed to *ا* as *تَمَاضَى* (for Ar *تَمَاضَى* *tamawwā*) *تَمَاضَا* (for Ar *تَمَاضَى* from *مَسَى* *masā* "to walk, travel")

VII. *اِنْدَعَلَ*—e.g. *اِنْدَعَلَ* "being decided" (from *عَلَّ* "to cut off decide") *اِنْدَعَلَى* "being uncovered revealed" (*كَسَلَ* to unveil expose etc etc.) *اِحْرَأَى* "being demolished" *اِحْرَأَى* shunning, deflection."

Remark.—If the third radical be *و* or *ي* it is changed to *هَاضَرَ* as *اِنْدَعَلَ* *inḍaḥḥar* "the being ended expiration. This *هَاضَرَ* is dropped in Urdu.

VIII. *اِتَّجَمَعَ*—e.g. *اِتَّجَمَعَ* "being collected" (*جَمَعَ* "to collect add") *اِتَّجَمَعَ* *itṭajamʿa* "putting oneself in the way opposing" (*عَرَضَ* to come in the way of") *اِتَّجَمَعَ* "being powerful" (*قَوَّى* "to be able

¹ Also *اِتَّجَمَعَ* *itṭajamʿa* "to happen": *عَرَضَ* *ʿarad* "to offer" *عَرِضَ* "to be broad"

have the power over ') احترم honouring
 following allegiance (from تبع to follow")

Remark—Certain euphonic changes occur if the first radical be و د ز i.e. the radical و becomes ۋ and the radical د or ز becomes ذ as اتفاق itthāq agreeing union, coincidence (from ۋاق to find suitable etc") ادما iddīā

claiming one's rights (from ادما to call out prav etc")
 "pressing crowding (from رجم to crowd")

If the first radical be س ش ه, the servile ۋ becomes ط as اصطاح "technical term idiom, phrase" (from صلح to be good to be suitable etc") اضطراب being agitated (from ضرب to strike mix etc") اطلاع being informed (from طلع to appear be disclosed)

IX. This measure does not occur in Urdu.

۱. استنداد—استنداد getting oneself ready aptitude mental power etc" (from the theoretical root ۋ to count account etc") استظار ask

1 This final ۋ must be looked for under ۋ in the dictionary The verbal nouns are ۋدوری ۋدوری etc etc

Its verbal noun of IV (استنداد) signifies "making ready

ing pardon" (مَكْرَ - to cover hide pardon')

مُسَمِّل using use (عَمِل to work do act')

إِسْتَفْلَ tendering resignation from office" (from

عَمِل "to pardon")'

Remark—The same changes take place as in IV q r

(c) Participles

(1)—The active and passive participles are also used as adjectives and substantives as عَالِم knowing a learned man" لَاقِي or لَاقٍ "having capacity fit مَرْحُوم blessed, late" (i.e. deceased of Muslims) مَوْجُود mad" (lit pos- sessed by a Jinn) These are Active and Passive Participles of I Stem.

(*)—PARTICIPLES OF DERIVED FORM —

II مَعْلَم Act and مُعَلَّم Pass as مُعَلِّم mu'allim
"teacher" مُعَلَّم mu'allim "taught"

III مُقَابِل Act., and مُقَابَل Pass as مُدَبِّر "guardian"
مُتَبَارِك "opposing confronting" مُبَارَك mabārak
"blessed auspicious"

- IV ^{مُتَعَمِّلٌ} Act and ^{مُتَعَمِّلٌ} Pass as ^{مُسْرِفٌ} squandering
extravagant " ^{مُتَعَمِّلٌ} "benefactor" ^{مُتَعَمِّلٌ}
polytheist one who implies partnership to
God " ^{مُتَعَمِّلٌ} made ambiguous ambiguous."
- V ^{مُتَعَمِّلٌ} Act and ^{مُتَعَمِّلٌ} Pass as ^{مُتَعَمِّلٌ} expect
ing " ^{مُتَعَمِّلٌ} "thinking within oneself, anxious"
^{مُتَعَمِّلٌ} *mut'allim* student taught " ^{مُتَعَمِّلٌ} ex
pected. "
- VI ^{مُتَعَمِّلٌ} Act and ^{مُتَعَمِّلٌ} Pass as ^{مُتَعَمِّلٌ} follow
ing successive " ^{مُتَعَمِّلٌ} mutually acquaint
ed " ^{مُتَعَمِّلٌ} "following each other successive,
synonymous."
- VII ^{مُتَعَمِّلٌ} as ^{مُتَعَمِّلٌ} *mut'allim*/ revealed. "
- VIII ^{مُتَعَمِّلٌ} Act and ^{مُتَعَمِّلٌ} Pass as ^{مُتَعَمِّلٌ} one who
rests or leans upon believing in " ^{مُتَعَمِّلٌ} "leaned
upon, trusted " ^{مُتَعَمِّلٌ} "watching for expect

١ ^{مُتَعَمِّلٌ} "to become mutually acquainted with" ^{مُتَعَمِّلٌ} to ride
an animal one behind another; to be synonymous Vide p. 287 foot
notes 1, 2 and 4.

Vide p. 287 footnotes 2 and 4

٢ ^{مُتَعَمِّلٌ} is neuter

tant " مُشْكِرٌ a partner مُشْكِرٌ shared
held in common مُمْلَكٌ abridged an ab-
tract."

IX. Not used in Urdu

X. مُسْتَفْرَجُ Act and مُسْتَفْرَجُ Pass as مُسْتَفْرَجُ "ex-
tracting drawing out مُسْتَفْرَجُ coming to-
wards the future مُسْتَفْرَجُ extracted
مُسْتَفْعٍ "brought into use used مُسْتَفْعٍ
thought to be good commendable virtuous

(1) Quadrilaterals

Quadrilateral verbs also occur in Arabic they have a ground form and three derived forms. A few derivatives only are found in Urdu from Stems I and II

I. Q—مَلَّـ This is transitive and intransitive. Ex-
amples ذَلَّ "to cause to swing to and fro to
be wavering رَزَّ "to shake" "to trans-
late"

Active Participle مُمَلِّلٌ Examples مُكَلِّفٌ uncer-
tain wavering" مُزَلِّلٌ (not used in Urdu)
مُتَرْجِمٌ "interpreter"

Not used the Act. Part. not used in Urdu.

Passive Participle مُدْبِلٌ Examples مُدْبِلٌ "dangled
suspended also hesitation doubt مُترجم in
interpreted translated

Infinitive مُدْبِلٌ Examples مُدْبِلٌ (not used in Urdu)
زُلزِلَ earthquake تَرْجَمَ Interpreting transla-
tion

II Q مُدْبِلٌ Examples مُدْبِلٌ to hesitate (- دُبِلَ)
تُرْتَلِلَ to be shaken (by an earthquake)

Active Participle مُدْبِلٌ Example مُدْبِلٌ shak-
ing quaking agitated (perhaps not used in
Urdu)

Passive Participle مُدْبِلٌ Example مُدْبِلٌ shaken
by an earthquake

Infinitive مُدْبِلٌ Examples مُدْبِلٌ "vacillation" رَلَرَلٌ
being shaken an earthquake "

(g) Relative Adjective

(1) The Arabic relative adjective is formed by adding to substantives, adjectives, pronouns and particles the suffix
ي (which in Urdu and Persian becomes ي) and re-
jecting the final ا of the feminine as مُلِمٌ "science learn

¹ Note that the doubled y is retained in Urdu in the Abstract Noun.

humanity" كَهْفَة (in Urdu كَهْفَت) quality from the Arabic كَيْف how?

(2) In theological terms وَهْد - is found as مَلَكُوت the world of angels " وَهْدُ omnipotence " وَهْدُ divinity

(3) From some relative adjectives a collective plural is formed by adding ِ (in Urdu and Persian) as دَهْرِي materialist, atheist etc دَهْرِي (in Urdu and Persian

دَهْرِي dahrīyya) " the sect of materialists or those that maintain the eternity of matter مَرْوِي (in Urdu and Persian مَرْوِي marwī) " the sect of Sūfīs.

(i) The Nouns of Time and Place

The measures are مَقْل or مَقْل and مَقْلَة or مَقْلَة. Examples مَكْتَب school i.e. a place where writing is taught (from كَتَب to write) مَخْرَج place of egress etc (مَخْرَج "to go or come out, depart emerge") مَدْخَل "place of ingress (مَدْخَل to enter)" مَعْلَس the place or time where people sit an assembly" (from جَلَس "to sit") مَسْجِد "a

كَهْف in the dictionary must be looked for as though derived from كَتَب "to cut" the verbal noun being كَهْف

The second vowel is not constant, thus مَقْبَرَة or مَقْبَرَة or مَقْبَرَة "grave-yard (from قَبَرَ to bury)".

(b) Verbal Adjectives

(1) Simple Adjectives denoting an inherent quality are derived from the simple trilateral but are irregular in measure

Remark—The following words are found in Urd خالی diff. cult. "مُفَرَّ" zero (in Ar also empty) سخت hard; the lotus گل offspring (in Urd the adject. not used) خوب good beautiful; زبر rough; چهار towards; شجاع brave; چهل thirty; برهنه naked."

Verbal nouns on these measures also occur

(2) The Participles are also used as adjectives and substantives

(3) Intensive Adjectives or Intensive Agents are on the measures —

Examples رحیم very compassionate (of God)
فہم very learned, omniscient (of God or man
 but فہم of man only)

Remark—This measure is not always intensive as مرس sick ایل sibling " حکیم a sage philosopher physician (of Greek system of medicine) لیل slain = ماتل
 Pass. Part. دیکھو "witness" = Act Part

Examples صبر very patient دور very far
 giving" (of God) اکڑ "a great eater a glut
 ton (= اکڑ) چہل an utter ignoramus.

The measures are (course فعل فعل etc. etc. The beginner need not study the measures of the simple adject. as

Examples — ^{كَبِيرٌ} a great or habitual liar (= ^{كَلْبَر} not used in Urdu) ^{ظَالِمٌ} = ^{ظالم} very unjust or tyrannical

This measure is an intensive of ^{فَاعِلٌ} and so professions are commonly on this measure as ^{حَقَّابٌ} liar et c. ^{صَوَّالٌ} a great mimic an act or professional story teller a money-changer banker ^{سَوَّافٌ} a green-grocer (but in Urdu used for ^{بازار})

Greater intensives are given to a few adjectives by adding ^{فَاعِلٌ} to imply unity as ^{مُتَعَلِّمٌ} a very learned man.

(4) Adjectives of Colour or Defect are —

Examples — ^{أَحْمَرٌ} red (fem. ^{أَحْمَرَةٌ}) ^{أَصْفَرٌ} yellow (fem. ^{أَصْفَرَةٌ}) ^{أَعْرَجٌ} lame (fem. ^{أَعْرَجَةٌ}) ^{أَعْمَى} blind (fem. ^{أَعْمَى}) ^{أَعْمَى} deaf (fem. ^{أَعْمَى})

Remark — This form undergoes no permutation of weak letters ^{أَبْيَضٌ} "white" (not ^{أَبْيَسٌ}).

¹ This intensive is rarely found in Urdu.

² In Arabic ^{مُتَعَلِّمٌ}

In Arabic ^{مُتَعَلِّمٌ}

³ same as ^{أَعْمَى}

(5) The Elative or Noun of Superiority (= comparative and superlative) from the simple trilateral has for the masculine the same measure as the Adjective of Colour or Defect

^ماَمَلْ maso. } Examples ^محَسَن more or most beauti-
^مفَعْلِي fem. } ful better " ^محَسَن beautiful = ^مفَعْلِي excellent

more or most excellent (فَعْلِي excellent dis-
 tinguished") ^ماَكْبَر greater greatest (كَبِير
 great")

Perhaps the only feminine of the elative found in Urdu are ^مكَبِير (fem of كَبِير) and ^ماَكْبَر (fem of اَكْبَر)

(m) Gender

(1) There are two genders, masculine and feminine. The place of the neuter is generally supplied by the feminine

The ordinary method of forming a masculine from a feminine is by supplying a * (plural) اِ. Examples ^ممَلِك king " ^ممَلِكَة " queen ^ماَب father (from ^موَلَد to give birth") ^ماُم "mother" ^مقَوِي "powerful" fem ^مقَوِيَة

* The feminine is used as a superlative only

^ماَكْبَر not to be confused with ^ماَكْبَر worthier from
 وَلِي or وَلِي

* ^ممَلِكَة the regular feminine plural of ^ممَلِك is not used in Urdu.

(3) The regular Masculine Plural is formed by adding to the singular *-ū* for the nominative and *-ī* for the oblique case

Remark —In Urdu the oblique case only is used with the final vowel discarded as *حاضرون* *hāẓirīn* those present
نظرین *naẓarīn* beholders *آئندہ* *āindah* those that
 come after posterity *مآخرون* *maẓharīn* (pl of the act.
 part. of IV Stem *نآخرن*) the moderns

(4)—The regular Feminine Plural with the final vowel ending etc., dropped (*-āt*) is also used in Urdu. It may be added (i) to verbal nouns of any measure (in Urdu of both genders) as *تسلیمات* *taslīmāt* perfections (ing. *کمال* *kamāl*)
تسلیمات (ing. *تسلیم* in Urdu fem.) salutations *اخراجات*
ihjārāt (sing. *اخراج* in Urdu masc.) disbursements, expenses
اصطلاحات (sing. *إصطلاح* in Urdu fem.) idioms technical terms (ii) to participles used as substantives as *مخلوقات* *makhluqāt* "entitled creatures, the universe"
مخلوقات created things creation *موجودات* *mawjūdāt*
 existing things etc

Remark I —In imitation of the Arabic this feminine termination is in Urdu occasionally added to Persian and even Hindi words as *خانہات* *khānāt* "houses" *چٹھیا* *chithī*
gāt (vulgar) letters. Such plurals, however should be avoided.

Remark II—The gender of this regular feminine plural is in Urdu, generally that of its Urdu gender in the singular as *حركات* m. pl. animals brutes *حالات* m. pl. "fancies" *امكانات* (noun of place) m. pl. places *حرکات* f. pl., "movements etc" (pl. of *حرکت* Ar. m. Urdu *حرکت* f.) *Vide also* (o) (2)

Some of these plurals may be used as singulars in Urdu as *ایک بار بارہ ہوئی ہے* a criminal occurrence has occurred *تحقیقات جاری ہے* an investigation is going on. Some times even the Hindustani plural is added as *صفات مختلفہ* pl. of *صفت* the reg. Ar. pl. of *صفة* (Urdu *صفت*) attributes qualities *Vide also* (o) (2)

(o) Broken Inner or Irregular Plurals

(1)—These are so irregular and various that no rules greatly assist the memory. Though irregular some measures are commoner than others. The broken plurals are formed by a change of vowels within the word and in some cases with an ending as well. Some nouns have more than one broken plural and occasionally a regular masculine or feminine plural as well. When a noun has more than one meaning in the singular it usually has a different form of plural for each, as *بیت* *bayt* house a couplet" pl. *بیت* *bayāt* houses, and *بیت* *abys* couplets."

(2)—The broken plurals are really collective nouns or singular nouns with a collective signification. The regular

! The regul. r. feminine plural is frequently added to nouns with a broader sense.

feminine plural in *-āt* is sometimes added as *جواهر* *jawāhar* "jewel" br pl. *جواهر* *jawāhar* "jewels, jewellery" double pl. *جواهرات* "varied kinds of jewels."

Broken plurals of broken plurals occur in Arabic as *رُكْن* *rukna* "pillar" br pl. *رُكْن* *rukna* pl. of pl. *رُكْن* *rukna* but these are practically not used in Urdu.

Remark.—Broken plurals used in Urdu are not necessarily of the same gender as their singular [vide (a) (4) *Remark II*] as *طرف* f. "direction" br pl. *طرف* m. *وقت* m. "time" (from *وقت* to appoint a time") br pl. *وقت* f. As in the case of the regular feminine plural [see (a) (4) *Remark II*] a few broken plurals in Urdu are sometimes singular and sometimes singular or plural as *افواه* "mouths" in Urdu fem sing "rumour" (from sing. *فم* and *فم* "mouth") *احوال* (br pl. of *حال*) m. sing *اسباب* (br pl. of *سبب*) in the sense of "implements goods," m. sing but in the sense of "causes" m. pl. *اُطاف* (br pl. of *طاف*) gen. masc. pl. but also used as a sing. So too the Hindustani plural is sometimes added,

¹ Even foreign words introduced into Arabic are given broken plurals as *ساعون* *sa'ūn* "falcons" from Pers. *ساعون* "papers" from Pers. *کاغذ* *ka'ghaz* "whiskies" from Eng. *visky* "visky" *دکتر* *doctor* from Eng. *doctor*.

as كُتُبٌ *kutūb*-*ī* se from those in authority (*kut*
tūm br pl. of *kātib*) أُمَرَاءُ to the nobles (*umarā'*
 pl. of *amir*)

Lucknow differs from Delhi in the number of some broken
 plurals

(3)—Broken plurals are formed by adding letters rejecting
 letters or changing the vowels only¹. Measures of those
 broken plurals that occur in Urdu are —

(i) أَمْرٌ —The sing. is a triliteral of *am* measure as

أَمْرٌ "orders" (*am* *amg*) أَمْرٌ orders
 (*kutūb*) أَمْثَلُ things (*rt* أَمْثَلُ Pres.)
 أَخْبَارٌ information, news (*khābar*) آرٌ "opin
 ions" (sing. رَأْيٌ)

If the 2nd radical be *و* or *ي* it is retained in the plural
 as أَحْوَالٌ state circumstances pl. of حَالٌ (*rt* حَالٌ Past
 tense حَالٌ Intr. - to change) أَعْيُنٌ "eye" (br pl. أَعْيُنٌ
ayyān) as fem. pl. = "eyes" but as m. pl. = "grandees."

A few words of the measure فَاعِلٌ and فَعِيلٌ also take this
 plural, as أَصْحَابٌ "companions" pl. of صَاحِبٌ (also
 شُهَدَاءُ "witnesses" (*shāhid*) أَشْرَافٌ "nobles" (pl. of *sharīf*)

¹ As مَالٌ "property" pl. أَمْوَالٌ *amwāl*; كِتَابٌ "book," pl.
 كُتُبٌ *kutūb*; أَمْرٌ "order," pl. أَمْرٌ (*am* *amg*) (pl. not used in Urdu).

- (vi) ^{فَعْلٌ} فَعْلٌ—The singular is a verbal adjective of the measure ^{فَعْلٌ} فَعْلٌ not derived from verbs whose 3rd radical is و or ي as ^{حُكَمٌ} حُكَمٌ governors rulers, judges (kukim) ^{حَمَلٌ} حَمَلٌ (also ^{حَمْلٌ} حَمْلٌ) the ignorant (ḥakīl) ^{عُشَّاقٌ} عُشَّاقٌ "lovers" (ʿashāq) ^{كُفَّارٌ} كُفَّارٌ "infidels" (kūfir) ^{نَوَّابٌ} نَوَّابٌ "deputies" (nawāb)
- (vii) ^{أَفْعَلٌ} أَفْعَلٌ—The singular is chiefly a quadrilateral whose antepenultimate letter is a quiescent long vowel as ^{أَزَمَةٌ} أَزَمَةٌ (in Urdu azimā) times" (azimā) ^{أَمْثَلٌ} أَمْثَلٌ "examples" (amthāl) ^{أَحِبٌّ} أَحِبٌّ (also ^{أَحْبٌ} أَحْبٌ and ^{أَحْبَابٌ} أَحْبَابٌ) friend" (akhab) ^{أَدَلٌ} أَدَلٌ proofs (adāl) ^{أَلْسِنَةٌ} أَلْسِنَةٌ (sing. ^{أَلْسَنَةٌ} أَلْسَنَةٌ) tongues languages" (alsan) ^{أَلَمَةٌ} أَلَمَةٌ or ^{أَلَمَةٌ} أَلَمَةٌ Imāms examples."
- (viii) ^{أَفْعَالٌ} أَفْعَالٌ—The singular is a ~~feminate~~ quadrilateral (final & not counted) whose third letter is a servile long vowel (quiescent) whether the singular end in the feminine & or not, as ^{أَجْرٌ} أَجْرٌ islands

: But ^{أَفْعَالٌ} أَفْعَالٌ (مال) internal mean governor in Urdu val early ^{أَفْعَالٌ} أَفْعَالٌ.

* The plural ^{أَفْعَالٌ} أَفْعَالٌ (No. iv) is commoner for the verbal adjectival ^{فَعْلٌ} فَعْلٌ.

رسائل pamphlets " (مجلدات " volumes " (sing
(مجلدات) (not used in Urdu) " noble (sing
شمالی fem adj) رسائل pl of *shamāl* " north wind "
and of *shimāl* left hand حقائق truths
(sing حقیقت in Urdu) مركب and مركبات
" rarities " (sing مركبات and مركبات)

This measure is the plural of a few other cases. as كمال
qualities habits " (sing كمال) " personal pronouns
consciences " (ضمائر) " needs " (حاجات)

(ix) ^{فردی}—The singular is a substantive or adjective
of the measure ^{فردی} (or rarely ^{فردی}) and ^{فردی} as
^{قوالب} " moulds " (sing ^{قالب} or ^{قالب}) " seal
rings " (^{خاتم} or ^{خاتم}) " followers " (^{اتباع})
" sides " (^{جانب}) " sea shores " (^{سواحل})
" witnesses " (^{شاهد}) " for
distinguished people the upper classes
(sing ^{فردی}) " rarities " (sing. ^{فردی})
" advantages " (^{فوائد}) " rules " (^{قواعد}).

(x) ^{فردی}—The singular is either (i) a quadriliteral sub-
stantive or adjective (is not counted) the letters
of which are all radical or (ii) a quadriliteral (i

¹ Fractional the plurals of *asīb* and *sharīb*.

- (vi) مُفَعَّلٌ—The singular is a verbal adjective of the masculine ^{3rd} radical not derived from verbs whose 3rd radical is و or ي as حَكَمٌ "governors rulers, judges" (kāḥim) جَهْلٌ (also جَاهِلٌ) "the ignorant" (jāhīl) مُشَاقُّ "lovers" (mashāq) كُفَّارٌ "infidels" (kāfir) مُنَوَّبٌ "deputies" (munawwib)
- (vii) مُفَعَّلٌ—The singular is chiefly a quadriliteral whose antepenultimate letter is a quiescent long vowel as أَمَامٌ (in Urdu amām) "times" (amām) سَلَامَةٌ "examples" (salām) أَحِبَّةٌ (also أَحِبَاءٌ and أَحِبَالٌ) "friends" (ahib) دَلَالَةٌ "proofs" (dalāl) دَوَاءٌ "medicines" (dawā) لِسَانَةٌ "tongues" (lisān) أَلَمَةٌ or أَلَمَةٌ "Imāms exemplars."
- (viii) مُفَعَّلٌ—The singular is a feminine quadriliteral (final ة not counted) whose third letter is a servile long vowel (quiescent) whether the singular end in the feminine ة or not, as جَزَائِرٌ "islands" (jazāir)

1 But مُنَوَّبٌ (مُنَوَّبٌ) "intends to be a governor" in Urdu val early مُنَوَّبٌ.

2 The plural أَلَمَاتٌ (N. IV) is commoner for the verbal adjective مُفَعَّلٌ

not counted) formed from a trilateral by a pre-
 fixed $\dot{\text{ا}}$ or ع as جواهر "gems" (sing جواهر)
 experiences مدرسی (مدرسه) colleges
 (sing مدرسه) stages مدرجہ (مدرجہ) places
 where one stops or dwells quarters of a town
 معنی (معنی) meanings (in Pers. معنی)
 معنی and معنی near relatives
 etc." (sing اقرَب a near relative a neighbour
 also relative nearer nearest) اکبر "grandees"
 (sing اکبر) or مصائب misfortunes
 (sing مصيبة)

(لد) مماہل —The singular is a quinquilateral ($\dot{\text{ا}}$ not in-
 cluded) substantive or adjective of which the
 penultimate letter is a long vowel ($\ddot{\text{ا}}$ $\ddot{\text{ا}}$ or $\ddot{\text{ا}}$) as
 سلاطین sultans (سلطان) "devils"

Adjectives of the measure أتمل especially with the superlative
 meaning have a plural أتمل when used as plural substantives, as
 (in Urd. and Persian أتمل) "the highest part" أتمل the
 lowestest soldiers أولئک the evil part أولئک beginners, first
 part (pl of أول)

(daytān) boxes (pandīq) مصاف
erart compositions (larmīf) المصنفات
(qām) kora (mīstāk) المصنفات
above

(4) The above measures are common in Urdu. Other

() ^{رُفُؤ} The singular is ^{رُفُؤ} from verbs whose 2nd radical is ر or ي or ^{رُفُؤ} books
(^{رُفُؤ}) : ^{رُفُؤ} messengers

books (كتب) as in or radical and (فيل) (Hill) messengers (رسل) (Rasul) cities (مدن) (Madina) carpets bedding (سجاد) (Sajad)

(3) شکل—The singular is usually شکل as حکم wise savings
maxims, sciences (شکلیات in Urdu شکلیات) چر morals
qualities deeds biographies (شکلیات in Urdu شکلیات) چر mode
of walking manner of living (شکلیات in Urdu شکلیات) چر character
(4) شکل—The singular is usually شکل as حکم wise savings
maxims, sciences (شکلیات in Urdu شکلیات) چر morals
qualities deeds biographies (شکلیات in Urdu شکلیات) چر mode
of walking manner of living (شکلیات in Urdu شکلیات) چر character

(1) عالم—The singular is a verbal adjective measure عالم that denotes rational beings and is not from verbs with ي or ي as the 3rd radical as فالم students (فالم).
عالم—The singular is a verbal adjective measure عالم that denotes rational beings and is not from verbs with ي or ي as the 3rd radical as فالم students (فالم).
عالم—The singular is a verbal adjective measure عالم that denotes rational beings and is not from verbs with ي or ي as the 3rd radical as فالم students (فالم).

(4) فلس—The singular is a verbal adjective measure فلس that denotes rational beings and is derived from verbs with , Arabic فلس.

to Arabic *ṣalā* school boys " and *ṣalāt* (both plurals of *ṣalā*)
 rare, adult student " Amongst Indians and Persian the plural
 is used but in Arabic this measure is not found from . . .

APPENDIX F

GENDER OF NOUNS¹

(a)—Nouns denoting males are masculine those denoting females are feminine.

Exception. Masculine words such as *gadhā* tribe *ghāṇḍālā* and *gharṇāḥ* lineage household and certain other word remain masculine even when used in the sense of wife

(b)—MASCULINE are —

(i) Hindi nouns in *ā* as *kārā* diamond *śā* coarse flour" *gharā* "a globular earthen pot

Exceptions are diminutives in *-yā*, as *chiriyā* small bird. *Vā* () (n) p. 317

(ii) All abstract Hindi nouns in *-ā*, as *charkā* sprinkling" (from *charkāḥ*, tr) *dhakā* o defence *bhā* price current" and *bhā* flowing

Most other nouns in *ā* or *o* as *āḥ* P potato *yādā* P magic" *pahā* P "side *kaḥ* or *kaḥ* vulg *kaḥ* Ar "stuffing" (also in Rhetoric tautology") *bāḥ* P "arm *bichāḥ* H "scorpion" *biḥ* or *biḥ* the Indian badger

Exceptions *BAH*, H. sand" *dhā* P H. medicine, spirituous liquor gun-powder ; *rahā*, H (a large river fish) *dhā* H. boat" ; *kaḥ* vulg *kaḥ* Ar "a native lampoon ; *dhā*, P "honour ; *dhā*, P "wish" ; *dhā* or *dhā* P "small" ; *dhā*, P scales ; *dhā* streamlet" ; *dhā* or *dhā* nature disposition. There are other exceptions.

(iii) Nouns ending in silent *k* as *bāda* (बाद) slave *ghaḥ* (गह) "anger *ghaḥ* story tale."

log" ^llāḥ sitting. Also a few more words of this measure ending in ^l and ^l l

(vi) Arabic verbals of the measure ^ltaḥā' ^lal^l as taḥā' ^lal^l "haughtiness" ^ltaḥā' ^lal^l going to and fro vacillation.

Exceptions ^lTaḥā' ^lal^l regard ^ltaḥā' ^lal^l performing the Muslim ablution ^ltaḥā' ^lal^l expectation ^ltaḥā' ^lal^l (for Ar ^ll^l) "desire" Also all nouns of this measure ending in ^l as ^ltaḥā' ^lal^l consolation ^ltaḥā' ^lal^l promotion

(vii) Verbals of the measure ^ltaḥā' ^lal^l as ^ltaḥā' ^lal^l "punishment, remedy" ^ltaḥā' ^lal^l difference interval "

Exceptions ^lTaḥā' ^lal^l divinity Also nouns of this measure ending in ^l as ^ltaḥā' ^lal^l (vulg. for ^ltaḥā' ^lal^l) m. and f. standing apart, taking exception to."

(viii) Verbals of the measure ^ltaḥā' ^lal^l as ^ltaḥā' ^lal^l ending " ^ltaḥā' ^lal^l "decision

(ix) Verbals of the measure ^ltaḥā' ^lal^l as ^ltaḥā' ^lal^l abridgment " ^ltaḥā' ^lal^l petition

Exceptions. ^lTaḥā' ^lal^l "necessity" ^ltaḥā' ^lal^l were ; ^ltaḥā' ^lal^l conventional term phrases, ^ltaḥā' ^lal^l ; ^ltaḥā' ^lal^l "announcement" ; ^ltaḥā' ^lal^l "objection." Also a few words of this measure ending in ^l and ^l as ^ltaḥā' ^lal^l "beginning" ; ^ltaḥā' ^lal^l "attention."

(x) Arabic verbals of the measure ^ltaḥā' ^lal^l as ^ltaḥā' ^lal^l "asking forgiveness" ^ltaḥā' ^lal^l "use "

Exceptions. *Im dā* "capacity" *istibrā* "aversion" *istidrā* "asking help" *istadr* "simplification," *istadr* "seeking to please"

(xi) The Arabic Noun of Time and Place measure *ḥaṣṣ* *maṣaḥ* or *maṣāḥ*¹ as *maḥ* source (also the Infinitive) *maḥ* habitation *maṣā* place of standing or halting a place etc. *maḥ* dwelling *maḥ* place of rising the East *maḥ* place of setting the West

Exceptions. *Maṣā* "scope power" *maḥ* "place of gathering the Day of Judgment" *maṣā* "place of meeting assembly" *maṣā* "place of sitting assembly" *maḥ* "mosque" *maḥ* "a stage halting place."

(xii) The Arabic Noun of Instrument measure *ḥaṣṣ* *maṣaḥ* as *maṣaḥ* "any instrument for polishing metal."

Exceptions. *Maḥ* "nostril"

(c)—FEMININE are —

(i) Most Arabic nouns ending in *ā* as *baḥā* "permanence" *ḥaḥā* "calamity"

A few however are masculine

(ii) All Hindi diminutives in *-iyā* as *ḥaṣṣiyā* "small bird" *dḥiyā* "small box" *paṣṣiyā* "purple (small boil)"
 Vide also (b) (i) *Exceptions* p. 324 and L. 53 (b)

(iii) Arabic nouns ending in *at* as *ḥaṣṣat* "family" *ḥaḥat* "honour"

Exceptions. *ḥaḥat* "confirmation, proof" *ḥaḥat* "a draught" *ḥaḥat* "syrup" *ḥaḥat* "time" (but the pl. *ḥaḥat* is *ḥaḥat*); *ḥaḥat* "robe of honour" *ḥaḥat* "ruby"

¹ Sometimes as *ḥ* is suffixed to these measures as in measure *maḥ* "solving"; *maḥ* in "macroscopic."

(iv) Those Persian abstract nouns in *t* that are formed by dropping the *n* of the Infinitive as *raft* going (from *raftan* to go) *gust* speaking (*gustān* to speak)

(v) Hindi abstract nouns terminating in *-ākaṣ* or *-āraṣ* as *ghaḥrākaṣ* perturbation *baḥraṣ* fabrication."

(vi) Persian abstract nouns in *ish* as *dāniṣh* wisdom *ādāṣh* complaint "

(vii) Abstract nouns formed by suffixing an *-i* as *Mul* *lāṣ* "the Multan dialect (but *Mul**lāṣ* a person of Multan " is com gen) *zardī* yellowness " (*zard* P. yellow) *lambāi* length *bandāgi* "slavery (*banda* slave)

Many other nouns in *i* are also feminine as *roṣi* broad *sardāḥ* gugglet a water vessel with long thin neck *kaṣṣi* bone.

Remark I.—Numerous Hindi masculines in *-i* form feminines or diminutives by changing *-i* into *-ā* as *gharī* mare (*gharī*, m.); *raṣṣī* rope cord " (*raṣṣī* cable)

Remark II.—Many nouns in *i* are masculines as *āḥḥī* elephant " ; *āḥḥī* life " ; *shāḥī* "curds" most pearl *ghāḥī* clarified butter ; *shāḥī* Hindu gardener *shāḥī* washerman " ; *gharāḥī* tree servant " ; *kaṣṣī* old cook.

(viii) Hindi verbals formed by dropping the termination *āḥ* of the Infinitive as *maḥ* beating *lāḥ* plunder *maḥ* " understanding

Exceptions *Khel* play *maḥ* a plucking out *dhakel* push, shove *maḥ* extract *maḥ* "dance" *rang* colour " There are some others

(ix) Arabic verbals of the measure *faʿīl* *taḥīl* as *tar* *ghīl* incentive " *taḥīl* assuaging tranquillizing "

is still executing carrying into effect in his instruction education."

Exception. *Ta'wīḡ* تَوَیْغ amulet "

(x) The Arabic Noun of Instrument measure *ḡala* مِيزَان as *maḡrūḡ* مِيزَانٌ shears shears " *miḡḡār* مِيزَانٌ beak " *miḡḡā* مِيزَانٌ scales

Exception. *Miḡḡār* مِيزَانٌ hand-saw *miḡḡār* مِيزَانٌ nail peg *ma ḡār* مِيزَانٌ touch stone

(d)—Twenty-one of the letters of the alphabet are feminine

(e)—Generic nouns are either masculine or feminine and include both sexes as *billi* بِلِّي f a cat (*billā* masc.) *chīl* چِيل f a kite (the bird) *ḡīḡar* مِيزَانٌ a jackal (*ḡīḡarī* f) *ḡarū* مِيزَانٌ (*ḡarī* f) the Indian antelope "

Remark—The words *nar* and *maḡḡ* may be added to distinguish sex as *nar-ḡāḡ* نَارِ-غَاغ bull " ; *maḡḡ /D* or */D-i maḡḡ* مِيزَانِ-فَرْس female elephant " *ma ḡḡā* مِيزَانِ f.

APPENDIX G

NĀGARĪ ALPHABET

Hindi, like Sanskrit employs the *Devā-nāgarī* or *Nāgarī* alphabet which is written from left to right. The alphabetical order is the order of the organs of utterance beginning with the throat and ending with the lips. The following is the alphabet with a transliteration —

Vowels (Initial Form)

Nāgarī	अ	आ	इ	ई	उ	ऊ	ए	ऐ	ओ	अं
Roman	a	ā	i	ī	u	ū	e	ai	o	an
Urdu	ا	آ	ی	ئی	و	وو	ے	اے	وے	ے

Consonants

Gutturals	{	क	ख	ग	घ	ङ
		क	ख	ग	घ	ङ

¹ In the Arabic alphabet there is no sound the method of transliterating this vowel in the Arabic and Persian character is a mere makeshift.

² The Hindi diphthong *ay* has as the Arabic character *ay* be transliterated *ay*.

There is no sound in Arabic. The method of transliterating this vowel in the Arabic and Persian character is a makeshift.

⁴ The Hindi diphthong *au* has to be transliterated *au* in the Arabic character.

⁵ It will be noticed that the four letters *ka* as well as the *Anusvara* or nasal symbol mentioned later have all in Urdu to be transliterated as *ka*.

Palatale	{	च	छ	ज	झ	ण
	{	ट	ठ	ड	ढ	न
Cerebrals or Linguals	{	फ	भ	व	ध	म
	{	प	फ	ब	भ	म
Dentals	{	त	थ	द	ध	न
	{	प	फ	ब	भ	म
Labials	{	प	फ	ब	भ	म
	{	प	फ	ब	भ	म
Semivowels	{	य	र	ल	व	ॠ
	{	य	र	ल	व	ॠ
Sibilants	{	श	ष	स	ह	ॠ
	{	श	ष	स	ह	ॠ
Aspirate	{	क	ख	ग	घ	ङ
	{	क	ख	ग	घ	ङ

To the above must be added the nasal symbol *Anusvār* () or nasal *n* and the weak aspiration *Visarg* (:). The

1 It will be noticed that the four letters *n* as well as the *Anusvār* or nasal symbol mentioned later have all in Urdu to be transliterated *o*.

2 The distinction between *ī* *unvār* () and *Anusvār* (*o*) may be ignored. Before *h* *v* and *p* *Anusvār* is often pronounced like *n*. In Urdu *Anusvār* or nasal *n* is transliterated *o* but when it is final some writers omit the dot. In the Roman character it is usually transliterated *n* or *—*. It is common after a long but rare after a short vowel. This nasalization of a vowel by *Anusvār* practically adds another letter to the alphabet. There is no nasal *n* in Persian and Arabi. It is incorrect to write *कक* for *कक*.

letter is rare in Hindi it is sometimes used to transliterate the Persian final silent *h*

The numeral १ after a word indicates that it is repeated

The mark indicates that a word is abbreviated & does a full stop in English

The vowel *a* is inherent in each consonant when no other vowel is written thus *बद* = *bad*. The final short *a* is not usually pronounced except in poetry. It is however generally pronounced after a final *y* or a final compound letter as *बिह* by "woman" *चन्द्र* moon and also in a few monosyllables as *न* not and *छ* *h* "six"

To denote the absence of the inherent vowel *a* the symbol *virām* or *pause* (*zame* or *ekṣā* in Urdu) may be written under a consonant thus *ब = k* (and not *ko*)

[Sanskrit has three vowels and one consonant in addition to those given *स* *रि* *ल* and *व* (vowels) and *ॠ* (a). They may all be ignored]

The initial form of the vowels given above is only used to begin a word or a syllable. It thus performs one of the offices of *hamzah* in Urdu corresponding to a hyphen in English thus *बाल* *hā* *lā* is *बाल*.

The following indicates the medial and final forms of the vowels —

Vowels following a Consonant

{	ब	बा	बि	बी	बु	बू
	ॠ	ॡ	ॢ	ॣ	।	॥
	bāṭ	bāḍ	bīḍ	bīḍ	būḍ	būḍ

{	ब्र	बै	बै	बो	बो	बा
	br ¹	ba ²	ba ²	bo ³	bo ³	a
	brīd ¹	bed	baīd	bod	baud	ba

It will be seen from the above that the secondary (medial or final) form of *i* viz *f*, is written before (but sounded after) its consonant.

The vowels *a* and *ā* (*अ* and *आ*) when in combination with *r* (*र*) are written *ar* (*र*) and *ar* or *ar* (*र*) while the vowel *i* (*इ*) joined to *k* (*क*) is written *k*

When two or more consonants occur together without an inherent *a* they should strictly speaking be united and written as one compound letter. These compounds are formed (1) by writing one letter above the other as *kh* *kh* *kh* and (2) by writing one after the other omitting the upright stroke of the first as *bd* *tdh*

The form *dhara* "to hear" is preferable to *dhara* as the root of a verb practically terminates a word

A few compounds change the original form as *kh* (also written *gh*) = *kh* + *h* pronounced like *x* in *farious* and in Urdu

¹ In Hindi words are found beginning with two or more consonants. According to Arab Grammarians no word begins with two consonants.

² There is no *e* sound in the Arabic character. The employment of weak consonants *y* (initial) and *ay* (medial) to represent this vowel is a makeshift.

In the Arabic alphabet the Hindi diphthong *ay* has to be translated *ay*.

There is no *e* sound in the Arabic alphabet. This employment of the weak consonant *y* to represent the Hindi vowel *e* is a makeshift.

³ In the Arabic character the Hindi diphthong *aw* has to be transliterated *aw*.

oftener transliterated *gy* than گى and ग = ज + न but pronounced hard like *gy* as in गान (or गान) = گان knowledge

The letter *r* (र) is common in compounds and has then several forms (1) Initial () as in सूर्य *sūrya* (colloquially *sūrs*) सूर्य the sun note that this *r* is written over and at the end of the compound letter but if the compound is followed by a vowel, the *r* is written after the vowel, as धर्मो *dharma* religious (3) when the *r* immediately follows another consonant it is a short stroke as in ग्राह्य *grāh* and ग्राह्य *grāh* eclipses (of sun or moon)

The compound letters are chiefly confined to MSS and to Sanskrit works

The following are examples of some of the commoner compound letters —

Some Compound Letters

ल	क	ख	ग	च or ष	ज	ट	ड	
ll	ky	kh	gn	chkh ¹	jj	tt	dd	ttk ¹
त	थ	द	ध	द	ध	ध	ध	ध
ta	th	dy	dh	dd	ddh ¹	dm	dy	da
न	न	प	प	प	प	प	प	प
nt	ndh ¹	nn	nh	pt	py	ps	bd	bhy ¹
ह	ह ¹	ह ¹	ह ¹	ह	ह	ह	ह	ह
ll	h ¹	h ¹	h ¹	at	ra	ra	ka	ky

Each element of a compound must be distinctly enunciated, whether these letters are different or the same as पत्ता *pat-tā* leaf and पत्थर *pat-thar* stone

¹ Note that in Hindi these are two letters only

It is that in Urdu the *ta* double the first letter only of Hindi compound thus in पत्थर *pat-thar* it is the *t* that is doubled (पत्थर) and in सत्तल *sattal* it is the *s* that is doubled (सत्तल)

Compounds of three letters are very rare. They usually consist of a semi vowel (व र ज or य) with a double compound as वर प्र or य प्रत्यय. Compounds of four letters may be ignored.

Pronunciation

The orthography of Hindi is somewhat erratic. The popular way of spelling a word is not always correct.

The vowels are pronounced as in Urdu *vide* Introduction page xxvi (20). In theory only does the vowel र (२) differ from र (२) thus दया *dayā* compassion is also written दिये. Colloquially too र is pronounced—and even written—र thus दिये and दिये.

The letters क and ख if written with a dot under them (क-क) are pronounced क () and ख (). For the pronunciation of these hard letters see क and ख and their aspirated forms *vide* Introduction page xliii (5) and (6).

क is a cerebral nasal and is pronounced like the above hard letters by touching the back of the palate with the tip of the tongue while enunciating क as कवि *gavī* counted. It is pure Sanskrit. In ordinary Hindi, it is generally written and pronounced क (क).

क is a guttural nasal as in *king* or *England*. It is only found immediately before a guttural. In modern Hindi the क is substituted for it thus दण्ड *daṇḍ* tumult. In Hindi दण्ड *daṇḍ* (दण्ड).

क is a palatal nasal as क in the English *pinch* or in the French *pinçage*. In Hindi this is usually changed into क.

क (क) is often pronounced as in the English *not*. It is properly more dental than the English क. It is occasionally interchangeable with क as कल or कल the world.

Pincott says The pronunciation of the four *as* need cause no trouble When conjoined as compounds with other consonants their sounds are determined by the letters which immediately follow them thus in pronouncing the words *बहु अँक बहु ढाँक बहु अँद बहु अँत* it is impossible to avoid giving to each *a* its proper pronunciation.

The letters *ब* and *प* are common the other letters *a* are rare.

ब y (ي) usually pronounced as *y* in English but occasionally as *j* thus *बुग jug* an Age is often written and pronounced *बुग jug* so too *सूर्य sūry* (سورج) sun is usually written and pronounced *सूरज sūraj* [In Urdu *ब* is often turned into *ج*] It is frequently substituted for the diphthong *as* thus *समय समय* time season is erroneously often written *सये समय* and also *सये समय* (سے), *सयै समय* (سای) and even *सवर समय* : so too *बाबू* *बू* *बू* is often written *बाबू* *बू*, and even *बब*

र r (ر) must be rolled or trilled something like the French *r* It is a distinct lingual.

ब r or *ब r* (و) It is often interchangeable with *ब b* thus *बब* or *बब* jungle forest Note that *जबा* (جواب) is also written *जबा* ¹

ब छ (س) is a lingual as in *सक्ष* or the *as* in *season*

ब छ (س or ک) is palatal, but often does not differ from *ब* It is often sounded and even written *छ* thus *दोष* *दोष* or *दोष* fault *बाबा* *bābā* or *बाबा* *bābā* speech ver nacular " ¹

¹ In *Alphabet* *ब=ब* and *ब=ब* *ब* takes the place of *ब*, and *ब* is the only substant.

𑂔𑂰 (𑂔) is a dental sibilant. It is sometimes pronounced like 𑂔, thus 𑂔𑂔𑂰 𑂔𑂔𑂰 or 𑂔𑂔𑂰 𑂔𑂔𑂰 hope. The general tendency is to substitute 𑂔 for the other sibilant.¹

𑂔𑂰 (𑂔) is vulgarly pronounced like /.

When a word ends in a compound letter the final *a* is colloquially transferred, thus 𑂔𑂔𑂰 𑂔𑂔𑂰 fool is incorrectly pronounced 𑂔𑂔𑂰.

When a termination beginning with a vowel is added to a root of two syllables as in such a verb as 𑂔𑂔𑂰 𑂔𑂔𑂰 the vowel *a* of the root is discarded, thus the Preterite is 𑂔𑂔𑂰 and not as might be expected 𑂔𑂔𑂰-𑂔𑂔𑂰.² So too the plural of 𑂔𑂔𑂰 "crocodile" is 𑂔𑂔𑂰 (𑂔𑂔𑂰) and not 𑂔𑂔𑂰 (𑂔𑂔𑂰).

In words like 𑂔𑂔𑂰 𑂔𑂔𑂰 an *o* is often inserted between the first two letters, thus 𑂔𑂔𑂰 𑂔𑂔𑂰 but the first form is considered the more chaste.³

Consonants are sometimes interchanged, thus 𑂔𑂔𑂰 𑂔𑂔𑂰 and is often 𑂔𑂔𑂰.⁴

Corruptions such as 𑂔𑂔𑂰 𑂔𑂔𑂰 for 𑂔𑂔𑂰 𑂔𑂔𑂰 wheel explain themselves.

The Urdu conjunction 𑂔𑂔𑂰 is usually transliterated as in the Roman *ci*, 𑂔𑂔𑂰.

Words like 𑂔𑂔𑂰 𑂔𑂔𑂰 *a sage* are transliterated 𑂔𑂔𑂰. The fem. 𑂔𑂔𑂰 the wife of a 𑂔𑂔𑂰 is also 𑂔𑂔𑂰.

¹ In Malayalam 𑂔𑂔𑂰 and 𑂔𑂔𑂰 𑂔 takes the place of 𑂔 and 𑂔 the only sibilant.

² This applies to Urdu also. A similar euphonic change occurs in the plural of 𑂔𑂔𑂰 vide L. 53 (2) and below. Such a change is sometimes incorrectly made in Persian words.

³ Uneducated Hindus sometimes change syllables in foreign words. The name Prendergast is generally Gampender.

Pincott says The pronunciation of the four *ks* need cause no trouble. When conjoined as compounds with other consonants their sounds are determined by the letters which immediately follow them thus in pronouncing the words *बद्ध* *oḍk* *बद्ध* *āch* *बद्ध* *and* *बद्ध* *as* it is impossible to avoid giving to each *k* its proper pronunciation.

The letters *ख* and *ग* are common the other letters *k* are rare.

ख *ḡ* (ख) usually pronounced as *y* in English, but occasionally as *j*; thus *बख* *yag* an Age is often written and pronounced *बुख* *jag* so too *खर्च* *ḡirḡ* (سُورِ) *sun* is usually written and pronounced *खरḡ* *ḡirḡ* [In Urdu *ख* is often turned into *ج*] It is frequently substituted for the diphthong *ay* thus *बख* *ḡayay* time season is erroneously often written *बखे* *ḡayay* and also *बखे* *ḡay* (بَخِے) *बखै* *ḡayai* (بَخِیَ) and even *बखर* *ḡayay* so too *बाख* *ḡay* cow is often written *बाख* *ḡai* and even *बाख*

र *r* (ر) must be rolled or trilled something like the French *r*. It is a distinct lingual.

ब *b* or *ब* (ب) It is often interchangeable with *ब* *b* thus *बब* or *बब* jungle forest. Note that *बबा* (بَبَا) is also written *बबा* ¹

ख *ḡ* (س) is a lingual *ḡ* in *ḡay* or the *ss* in *season*.

ख *ḡ* (س or ک) is palatal but often does not differ from *ख*. It is often sounded and even written *ḡḡ* thus *दोष* *ḡaḡ* or *ḡoḡ* fault *बाबा* *ḡāḡḡā* or *बाबा* *ḡāḡḡā* "speech vernacular" ¹

¹ In *Meḡadī* *ब* = *b* and *ब* = *j*; *ब* takes the place of *ब* and *ब* is the only sibilant.

ह (ह) is a dental sibilant. It is sometimes pronounced like क thus *हारा* *āhā* or *हारा* *āhā* hope. The general tenor is to substitute ह for the other sibilants.¹

ह प्र (ह) is vulgarly pronounced like फ

When a word ends in a compound letter the final अ is colloquially transferred thus *हूँ मरक* fool is incorrectly pronounced *मरक*.

When a termination beginning with a vowel is added to a root of two syllables as in such a verb as *निकल* *ā* the vowel अ of the root is discarded thus the Preterite is *निकल* and not as might be expected *निकल-ā*.² So too the plural of *मगर* crocodile is *मगर* (*kā*) and not *मगर* (*kā*).

In words like *हारा* *pyār* and *ह* often inserted between the first two letters thus *हारा* *pyār* but the first form is considered the more chaste.³

Consonants are sometimes interchanged thus *होवर* road is often *होवर*.⁴

Corruptions such as *होरा* *paye* for *होरा* *pahiyā* - "wheel" explain themselves.

The Urdu conjunction *and* is usually transliterated as in the Roman viz. *fi* *hi*.

Words like *रिश्त* *hī* m a wife are transliterated *रिश्त*. The fem. *रिश्त* the wife of a *रिश्त* is also *रिश्त*.

¹ In *Marathi* *ह* and *ह* take the place of *ह* and *ह* the only sibilant.

² This applies to Urdu also. A similar euphonic change occurs in the plural of *फग* viz. *फ* (*k*) and *फ*. Such a change is sometimes incorrectly made in Persian words.

³ Uneducated Hindus sometimes change syllables in foreign words. The name *Frederick* is generally *Gerinder*.

Those Arabic letters that have no equivalent sound in Nāgarī are usually distinguished by having a dot under the nearest Nāgarī equivalent thus, $\text{ا}^1 = \text{अ}$ $\text{ر} = \text{र}$ $\text{ذ} = \text{ड}$ and $\text{ذ} = \text{ड}$; $\text{س} = \text{स}$ and $\text{و} = \text{व}$; $\text{ح} = \text{ख}$ $\text{ख} = \text{ह}$ $\text{ق} = \text{क}$ $\text{ج} = \text{ग}$ $\text{غ} = \text{ग}$; and $\text{ع} = \text{अ}$ or र (thus *ow* bird may be written बबद बाद or बबद), or the vowel with which ع is pointed is written with a dot under it as $\text{ملم} = \text{दुल्ल}$ $\text{مور} = \text{दुवर}$. Note that बबब ² is a better

transliteration of ملم , *rag'a* than either बबबब or बबब or बबब .

Indians are careless about transliteration of any kind.

Hindi is written in three other alphabets besides the *Devanāgarī*.

¹ And also rarely अ .

² As already stated the symbol ब may be used for the final silent ह of Urdu and Persian.

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